

AMATEUR CINE WORLD

AUGUST 1956 • 1s. 6d.

In This Issue

Ideas for Filming
**HOLIDAYS, THE COUNTRYSIDE,
YOUR HOME TOWN**

DYNAMIC FRAME TECHNIQUE

AIDS TO QUALITY
in Lighting and Sound



BOLEX B8

SWISS PRECISION 8mm. CINE CAMERA



photokina 1956

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COLOGNE

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photokina, the greatest photo exhibition in history, with 8 halls and 700,000 square feet of space will once again offer the international trade the newest and best that inventors, designers, chemists and manufacturers have created

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123 Pall Mall, London, S.W.1

(Whitehall 8211)

Wallace Heaton's Notebook

Just added to our Film Library :

SPACEWAYS

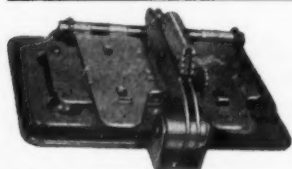
starring Howard Duff and Eva Bartok. Now available in 16mm. sound this exciting film is the story of what might happen when the first Space Station is launched into position 1,000 miles from Earth's surface. See the events of tomorrow—to-day!

Further details of this and many other new exciting releases may be obtained from our latest Film Library Catalogue Price 2/- post free.

THE LONG SUMMER EVENINGS offer much to the Sports Enthusiast and to enable projector owners to obtain the maximum benefit from their hobby we have added to our Film Library a number of sports films which will be of value in your outdoor recreation. Now available in 16mm. sound and silent and 8mm. is the new series of films entitled **PLAY YOUR BEST GOLF** comprising three reels, this comprehensive series covers all aspects of the game demonstrated by Tommy Armour one of America's leading golf protagonists. Golfers, both professional and amateur, will derive much benefit from these films. **IMPROVE YOUR GOLF THE CINE WAY.** Further details from our Film Library will gladly be sent on request.

THE PAILLARD BOLEX H16 CAMERA BASE fitted in a few seconds, enables the camera to stand upright on a level surface with perfect safety. It is not necessary to remove the base when placing the camera on a tripod as it is provided with both English and Continental tripod threads. Made in strong lightweight aluminium alloy the Paillard H16 base costs £2 12 0, post 9d.

**WE CAN SUPPLY
← THE GOODS
ADVERTISED OPPOSITE**



THE MARGUET TRI-FILM splicer enables anyone to make strong and accurate joins in 8mm., 9.5mm. and 16mm. films, silent and sound. A built-in dry scraper is provided to remove the emulsion whilst the joining and trimming of the two pieces of film are carried out in a single operation. The Marguet splicer is priced at £4 0 0. Post and packing 1/-.



COLOUR FILMS

FOR YOUR

HOLIDAY MOVIES

You can't get the best results in colour if your film is not in perfect condition. Don't risk spoiling your holiday movies by using stale material. Order your supplies from us. Weekly deliveries from the manufacturers ensure that our stock of colour film is factory fresh. 8mm. 25ft. double run spool

£1 9 0 post 3d.

8mm. 25ft. double run magazine

£1 16 7 post 3d.

9.5mm. P. or H. charger

£1 5 2 post 4d.

9.5mm. Webco charger

£2 3 4 post 6d.

16mm. 50ft. spool

£2 5 7 post 4d.

16mm. 50ft. magazine

£2 16 9 post 6d.

16mm. 100ft. spool

£3 18 10 post 6d.

"May I thank you very sincerely indeed for the Pathe 'H' Motocamera received from you yesterday. I was amazed at the magnificent condition it was in and in fact at first glance I thought you had sent me a new one by mistake."

The Pathe B Motocamera which I purchased off you last year is giving the family excellent service and here again we were surprised at the very good condition in which we found the camera.

Thanking you once again for your kind attention, yours etc.,"

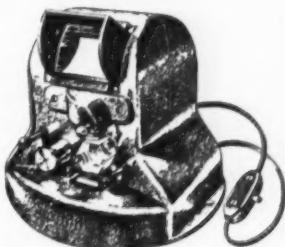
B. Hosker, Lancaster.

THE NEW BERTHLOT PAN CINOR ZOOM LENS for 16mm. cameras has a variable focal length from 17.5mm. to 70mm. which can be adjusted whilst filming. The effect produced is similar to that obtained by mounting the camera on a mobile crane or trolley and tracking to or from the subject. A brilliant reflex-type viewfinder enables you to see just what you are filming, even whilst the camera is running. Pan Cinor Zoom lenses are excellent for filming sports, processions and similar subjects. Price £208 10 0



IT COSTS VERY LITTLE to provide a safe storage for your precious films. Wallace Heaton's Film Storage Cases provide the ideal solution to the question of how to keep your films safely. They are hand made in wood, handsomely finished in a durable mottled silver grey paint with smart handles and fasteners. Each film is separated from the next by a strong partition. These cases are available in two sizes:

No. 1 to hold 12, 8mm., 9.5mm. or 16mm. 400ft. films in cans. Price £3.3.0
No. 2 to hold 12, 8mm., 9.5mm. or 16mm. 200ft. films in cans. Price £2.17.6
Packing and postage 2/6 extra.



THE NEW HAYNETTE VIEWER. This is an improved model with a hood fitted over the screen to shade it from extraneous light. With brilliantly illuminated 2in. x 1 1/2 in. screen scratch-free film path, for A.C. 200-250 volts. Models for 8mm., 9.5mm. and 16mm. Price £12 17 6. With base-board and rewinder £15 15 0.

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Revere, 8mm.,
f/2.5 Lens
Used
£27 10 0



Kodak
Magazine
16mm.
Used
£49 10 0

SECONDHAND EQUIPMENT

8mm. CAMERAS

G.B.-Bell & Howell Sportster, with f/1.4 Ivtal lens, four filming speeds, case ...	£62 10 0
Revere 88, f/2.5 Universal focus coated lens, variable speeds, spool loading ...	£30 0 0
G.B.-Bell & Howell Sportster, with f/2.5 lens (coated), case, as new ...	£40 0 0
Paillard C8, with f/1.9 Yvar lens, seven speeds, case, mint...	£62 10 0
Kodak Eight 20, f/3.5 lens, spool load, case ...	£17 10 0
Revere Magazine loading, f/2.5 lens, variable speeds, case ...	£40 0 0

9.5mm. CAMERAS

Pathescope H, f/2.5 lens, case ...	£17 10 0
Pathe Webbo A, f/1.9 focusing lens, 50ft. magazine loading, case ...	£32 10 0
Pathe Motocamera De Luxe, f/3.5 lens ...	£12 10 0
Pathe Motocamera De Luxe, f/1.9 lens, case ...	£15 0 0
Pathescope H, f/2.5 lens, variable speeds, case ...	£19 0 0
Pathescope H, f/1.9 focusing coated lens ...	£32 10 0

16mm. CAMERAS

Victor Model 3, f/3.5 Taylor Hobson, 100ft. spool loading, three speeds, case ...	£26 10 0
Kodak BB Jr., f/3.5 lens, 50ft. spool loading, case ...	£21 0 0
Kodak BB Jr., f/1.9 lens, case ...	£32 10 0

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9.5mm.
Used
£17 10 0



Pathescope
Son, 9.5mm.
Sound
Used
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Magazine Kodak, f/1.9 focusing lens, variable speeds, case...	£49 10 0
Kodak B, f/3.5 lens, 100ft. spool loading, case ...	£20 0 0
Agfa Movex f/1.5 focusing lens, four speeds, 100ft. spool loading ...	£32 10 0
Ensign Kinecam, f/2.6 lens, 100ft. spool loading, three speeds, case ...	£26 10 0

9.5mm. PROJECTORS

Specto 500, 500w. lamp, 800ft. spool arms, f/1.9 TTH lens ...	£37 10 0
Pathescope Gem, low voltage, 100w. lamp, 900ft. spool arms, motor rewind ...	£27 10 0

16mm. PROJECTORS

Kodascope D, 300w. lamp, motor rewind, resistance, case...	£14 17 6
Specto Standard, 30v., 100w. lamp, motor rewind, case ...	£27 10 0
Keystone A81, 750w. lamp, reverse, motor rewind, case ...	£27 10 0
Siemens Superlux 'Beta' intermittent, will project damaged films, 500w. lamp, reverse, rewind, f/1.4 lens ...	£30 0 0
Bell & Howell 129D, 750w. lamp, 1,600ft. spool arms, reverse, stills, rewind, case ...	£55 0 0
Dekko 126A, 500w. lamp, motor rewind, List £53 ...	£27 10 0

16mm. SOUND PROJECTORS

G.B.-Bell & Howell 601, 750w. lamp, 2,000ft. arms, reverse, stills, 12in. speaker, almost new condition ...	£155 0 0
Micron XXV, single case, sound projector, List £165 ...	£120 0 0
G.B.-Bell & Howell 621, 750 or 1,000w. lamp, 12in. speaker, 12 watts sound output ...	£165 0 0

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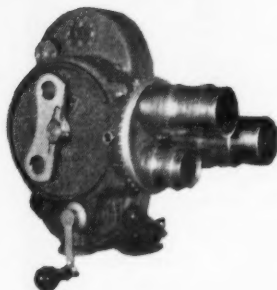
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THE QUEEN MOTHER
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SEE THESE NEW MODELS IN OUR CINE SHOWROOMS THE NEW 16mm. BELL & HOWELL 70DR

Latest in the '70' range of precision camera, the DR has every feature needed for professional quality 16mm. films. The three lens turret is coupled to the viewfinder turret for automatic selection for the right viewfinder. Seven operating speeds; 22ft. film run; critical focuser and removable hand crank. The 70DR takes 50ft. or 100ft. spool loading films. Price with f/1.9 TTH lens ... £231 0 0. Leather outfit case £12 12 0

ADDITIONAL TTH LENSES

7in. f/2.5 wide angle Tayal	£25 0 5	2.8in. f/2.8 Telekinic	£37 10 7
2in. f/3.5 Telekinic	£27 16 0	4in. f/4 Telekinic	£41 14 0
2in. f/2 Telekinic	£33 7 2	6in. f/4.5 Telekinic	£54 4 0

THE NEW 8mm. BAUER 88B

This model embodies a photo electric exposure meter coupled with the lens iris enabling the user to obtain perfectly matched exposures on all shots. The Bauer 88B is very light and compact and includes many features including four filming speeds, single picture device, provision for cable release and a fixed focus Ronar f/1.9 coated lens. Price £75 0 0.

Wide Angle lens attachment	£27 5 0
Telephoto lens attachment	£29 4 9
Wide Angle/Telephot viewfinder	£1 14 3
Leather carrying case	£5 10 5



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The new edition of over 160 pages contains details of 2,000 photographic items and more than 500 illustrations. There is a large cine section, right up-to-date, where you will find descriptions of practically all types of cine cameras, projectors and accessories.

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With f/2.5 fixed focus lens

£38.17.0

With Dallmeyer f/1.9 lens

£45.3.0

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- ★ Precision made at moderate price.
- ★ Standard 16/8mm. Model.
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THE MILLSTREAM (Ten Best 1951)

16mm. Col. 100ft. **£6**

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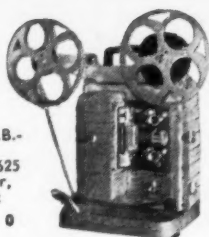
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LOOK! A COMPLETE CINE

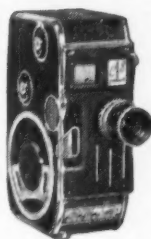
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Bell &
Howell
model 624
camera
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Bell &
Howell 625
projector,
500 watt
£35 0 0

SECOND-HAND CAMERAS

16mm. Mag. Cine Kodak with f/1.9 lens ...	£42 10 0
16mm. Mag. Cine Kodak with f/1.9 lens and case ...	£45 0 0
8mm. Cine Kodak Eight, model 25, f/2.7 lens ...	£21 10 0
16mm. Cine Kodak, model E, f/3.5 ...	£22 10 0
8mm. Reliant, f/2.8, 4 speed and case ...	£32 10 0
9.5mm. Pathescope H, f/2.5 ...	£18 10 0
9.5mm. Pathe H, f/2.5 ...	£19 19 0
9.5mm. Pathe Pat camera ...	£9 9 0
9.5mm. Pathe Pat, Black model ...	£8 8 0

NEW LENSES

1 1/2 in. f/4 Dallmeyer Popular 8mm. ...	£12 15 9
1 in. f/1.9 Taylor Hobson for 16mm. camera ...	£24 0 0
36mm. f/2.8 Tele Yvar for Bolex B8 ...	£34 15 0
1 in. f/1.9 coated Dallmeyer for Viceroy ...	£16 16 10
3 in. f/3.5 coated Dallmeyer for Sportster ...	£22 11 6
1 1/2 in. f/1.9 coated Dallmeyer for Viceroy ...	£18 4 5
1 1/2 in. f/1.9 coated Dallmeyer for Bolex L8 ...	£18 4 5

G.B.-Bell &
Howell
Sportster
camera,
with T.T.H.
f/2.5 fixed
focus lens
£45 17 5Paillard
Bolex C8
with focus-
ing f/2.5 lens
£58 7 7

SECOND-HAND PROJECTORS

16mm. 601 G.B.-B. & H. projector and speaker ...	£160 0 0
16mm. Ampro Premier 20 sound projector with two speakers ...	£150 0 0
8mm. 200w. Kodascope De-Juir ...	£23 10 0
16mm. Kodascope C.100w. projector ...	£12 10 0

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8mm.—16mm.

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CAMERAS**

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8mm. G.B.-Bell & Howell Model 624

This camera has already attracted the attention of 8mm. users everywhere. Another design from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. This is YOUR camera at

YOUR price! Featuring: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; continuous, lock-run and single shots release button; 10mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double run film is used. The Model 624 Camera costs £30 4 7

NEW CINE CAMERAS AND PROJECTORS

8mm. Kodak Brownie, f/2.7 Ektanon	£23 12 7
8mm. G.B.-Bell & Howell 624, f/2.3 lens	£30 4 7
8mm. G.B.-Bell & Howell 605 Sportster, f/2.5 Mytal	£45 17 5
8mm. Paillard C8, f/2.5 Yvar	£58 7 7
8mm. Eumig P8, 100 watt	£32 0 0
8mm. G.B.-Bell & Howell 625, 500 watt, f/1.6 projection lens	£35 0 0
8mm. Kodak 8/500, complete in carrying case	£45 0 0
8mm. Specto, 500 watt, built-in transformer, demonstration model	£33 0 0
9.5mm. Norris, 100 watt	£19 19 0

VARIOUS NEW ACCESSORIES

8mm. Ensign Splicer, Popular model	£1 17 6
16mm. Ensign Splicer, Popular model	£1 17 6
Marguet Junior Splicer	£2 13 6
Marguet Tri-film Splicer, Standard model	£4 0 0
Rewind Arms, and board	£2 17 6
8mm. Haynor animated Editor	£12 17 6
Cinecraft Universal rewind arms and base	£3 18 6
Lighting units on tripod, extend 6ft. (postage 1/6)	£2 2



16mm. Paillard H16

FILTERSLOT Model

This enables one set of filters to be used for all lenses, as they are inserted in a slot behind the turret.

IMPROVED TURRET DESIGN

Fitted with 25mm. f/1.4 Switar coated

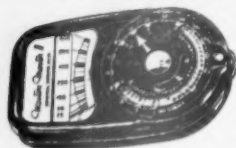
£221 0 2

Paillard H16, f/1.9 Pizar £180 14 0

ACCESSORIES FOR PAILLARD H16

16mm. f/2.8 Yvar w.a., coated	£29 3 9
16mm. f/1.8 Switar w.a., coated	£45 17 5
50mm. f/1.4 Switar, coated	£72 5 7
75mm. f/2.8 Yvar, coated	£50 0 9
Leather Malor case	£13 18 10

Cine Weston Master II



Usually spoken of quite simply, as "The Meter Most Photographers Use". What higher praise could there be? This British-made meter has one of the most comprehensive calculator dials to be found on any instru-

ment. Indicates latitude of colour and monochrome films; has high and low value scales. This meter is one of the soundest guides to cine exposure, and will therefore give you a constant result with greater success. Rated in Weston film speeds £10 18 3 (Also available is the Universal Model, at the same price.)

RECOMMENDED SECOND-HAND ITEMS

16mm. Siemens B16 Magazine cine camera f/2.8 lens	£37 10 0
16mm. G.B.-Bell & Howell Autoload, f/1.9 lens, case	£75 0 0
16mm. Amplion Premier sound projector, American model	£130 0 0
16mm. Bell & Howell 142 sound projector, American model, 1,000 watt lamp, transformer and speaker	£90 0 0
NEW 8mm. CINE CAMERAS	
G.B.-Bell & Howell 624, f/2.3 lens	£30 4 7
G.B.-Bell & Howell Sportster, f/2.5 lens, complete with zipper purse	£45 17 5
G.B.-Bell & Howell Viceroy, turret version of the Sportster, f/2.5 lens	£62 0 7
Paillard C8, f/2.5 lens in focusing mount	£58 7 7
Paillard B8, twin turret model, f/1.9 ctd. lens	£90 7 0

71 BOLD STREET, 1

LIVERPOOL

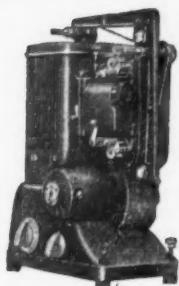
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SPECTO 500 PROJECTORS



These British made projectors represent instruments of the highest quality, both in design and operation. Very great brilliance is obtained from the 500 watt lamp, and maximum lamp life is ensured by the special switch system which effects pre-heating of the lamp filament. The spool arms accommodate up to 800ft. capacity and may be folded to provide a carrying handle. A power driven rewind is installed. Specto 500 Projectors are for use on 200/250 volts A.C./D.C.

8mm. model (direct on mains)	£33	0	0
9.5mm. model, with 1½ in. lens	£48	10	0
16mm. model, with 2 in. lens	£48	10	0
Dual 9.5/16mm. model, with 2 in. lens	£56	0	0
Dual 8/16mm. model, with 2 in. lens	£60	0	0
1 in. projection lens, for 8mm. projection on the Dual 8/16mm. model	£6	15	0



The Haynorette Mark II

THE FINEST VALUE IN ANIMATED CINE EDITORS
This is what you demand from a good Cine Editor, and this is what the HAYNORETTE gives you:

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- ★ Absolute freedom from film scratching.
- ★ Instant framing device.
- ★ Extreme simplicity in threading the film.

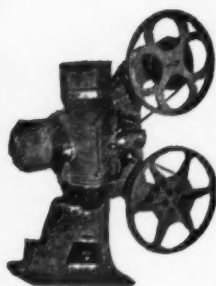
All featured in the Haynorette, and look at the price

£12 17 6

Available either for 8mm., 9.5mm. or 16mm.

SCREENMASTER 606H

An 8mm. Mains Model

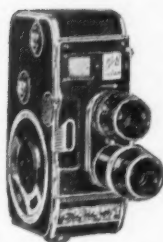


606H is made to the usual and now well known precision standards. This instrument assures the finest 8mm. projection. The lamp is 500 watt pre-set focusing cap and the projector may be operated direct on 200-250v. A.C./D.C. current. The lamp switch is independent of motor switch 400ft. spool arms, gear driven, rapid motor rewind, 1 in. f/1.6 coated lens.

£57 0 0

The Paillard BS Camera

8mm. TWIN-TURRET MODEL



Evolved from the famous LB model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The BS is complete with f/1.9 Yvar, coated and in focusing mount with cable release

£90 7 0

B8 camera with 12.5mm. f/2.5 Yvar, coated, in focusing mount	£72	5	7
B8 camera with 12.5mm. f/1.5 Switar, coated, in focusing mount	£122	6	5
B8 camera with 12.5mm. f/2.8 Yvar, coated, in focusing mount, with four built-in Wratten filters (Haze; 85; Yellow; Red)	£86	3	7
Leather Ever Ready case	£5	4	3

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8mm. Kodak 825, f/2.7 lens,
single speed.

£19 17 6

9.5mm. Dekko, f/1.4 Dallmeyer,
three speeds and case.

£21 0 0

8mm. Revere, Magazine 10,
f/2.8 ctd. Anamor, speeds 13-48
F.P.S.

£32 17 6

36mm. f/2.8 Cassarit, U.V. and
yellow filter for Viceroy.

£25 10 0

38mm. f/2.8 Xenor for
Sportster.

£18 0 0

16mm. Bolex H16, filter, slot,
25mm., f/1.4 Switar, 15mm.,
f/2.8 Yvar, 75mm., f/2.5 Yvar
case.

£212 0 0 ...

16mm. Bolex H16, 35mm., f/1.5
Primoplan, 75mm., f/2.8 Yvar,
case.

£157 0 0

16mm. Magazine, Bell & Howell
121, f/1.8 Cooke.

£35 10 0

8mm. Revere, f/2.5 ctd. lens,
speeds 12-48 F.P.S.

£29 17 6

16mm. Kodak K, 1in. f/1.9
lens, 3in. f/4.5 tele lens,
100ft. loading, case.

£65 0 0

16mm. Magazine Cine Kodak,
1in. f/1.9 lens, speeds 8-64
F.P.S., case.

£59 10 0

Bell & Howell 603T, 16mm.
Magazine, 7in. f/1.9 TT.H lens,
case.

£95 0 0

AVAILABLE NOW !

THE NEW BELL & HOWELL 70DR.

The outstanding new feature of this model is the coupled lens and viewfinder turret which provide automatic viewfinder selection—an exclusive Bell & Howell feature producing unprecedented speed and ease of lens changing.

- ★ 7 speeds 8 to 64.
- ★ 22 feet run on full wind.
- ★ Three lens turret head.
- ★ Critical through lens focuser fitted.
- ★ Back wind.
- ★ Complete with 1in. f/1.9 TT.H lens.

£231 0 0

All other lenses and accessories available from stock.

16mm. Kodak K, 1in. f/3.5 lens,
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8mm. Kodak 825, f/2.7 lens,
single speed, case.

£22 10 0

16mm. Kodak B/B Junior,
f/3.5 lens.

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£44 17 6

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301, 750w. lamp.

£99 10 0

8mm. Dekko Projector, 12v.,
100w. D.C. lamp.

£22 17 6

8mm. Meoptor Projector, 12v.,
100w. lamp. Reverse.

£23 0 0

8mm. Dekko 128, f/2.5 lens,
single speed.

£25 0 0

8mm. Bolex L8, f/2.5 Yvar ctd.
lens, 8-64 F.P.S.

£42 10 0

THE SENSATIONAL NEW ANGENIEUX LENSES

Now available for use on all standard C-mount 16mm. cameras are three wonderful new Bell & Howell Angenieux lenses. Headed by the 1in. f/0.95—the fastest lens ever offered for the 16mm. normal field—each of these lenses is unusual for its exceptional speed and each of them offers maximum scope for cine photography under all conditions. Here is a detailed description of each lens:

1in. (25mm.) f/0.95 stan. focal length foc. lens.
We repeat—f/0.95—the fastest lens ever offered for 16mm. normal field. Fully colour corrected, it is twice as fast as the f/1.4. A really superior lens having an 8-element design, stops down to f/22, satin-chrome finish, modern styling, depth of field scale, rotating thread mount and complete with metal lens caps and filter retaining ring. £105 0 0

10mm. f/1.8 fixed focus wide angle lens.
Another unusual lens combining an extra wide angle of 53 44ft. with exceptional speed. This is the widest angle 16mm. lens currently available and has a 6-element inverted telephoto design with fixed focus, stopping down to f/16. Complete with metal lens caps. £51 16 0

3in. (75mm.) f/2.5 telephoto focusing lens.
For its focal length an extremely fast lens built to a new 5-element telephoto design. The lens stops down to f/32 and focuses from 3 1/2 feet to infinity. Complete with depth of field scale, metal lens caps and filter retaining ring. £46 4 0

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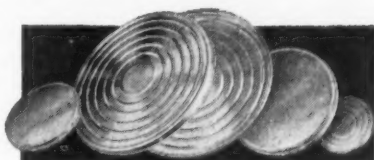


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100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
9.5mm.				800ft.	10/-	4/9	8/6
30ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	—	2,000ft.	26/6	—	—
400ft.	4/3	2/3	—				
800ft.	10/-	—	—				



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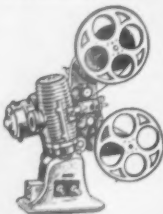
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WITH f/2.3 lens, large viewfinder, long-running motor, 3-way start button, exposure setting dial, very easy to load and operate. Price £30 4 7. Week's trial for 70/- returnable deposit, then 8 monthly payments of 73/7. For alternative terms see table.

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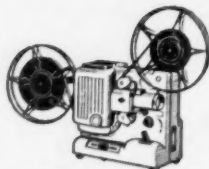
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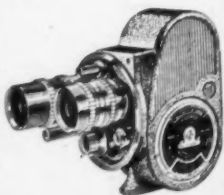
Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
8mm. CAMERAS & LENSES	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
Kodak Brownie, f/2.7	23 12 7	55 0	57 6	11 16 7	17 9
G.B.-Bell & Howell 624	30 4 7	70 0	73 7	15 2 7	22 8
Telephoto attachment	10 15 2	25 0	26 2	—	—
G.B.-Bell & Howell 605 Sportster, f/1.7	62 11 0	150 0	151 5	31 6 0	46 10
G.B.-Bell & Howell 605 Sportster, f/2.5	45 17 5	110 0	111 1	22 19 5	34 4
1½in. f/1.9 Serital	26 8 2	62 6	64 1	13 4 2	19 10
6.5mm. f/1.75 Taytal, with view- finder	25 0 5	57 6	60 11	12 10 5	18 10
G.B.-Bell & Howell 605TA Vice- roy, f/2.5	62 0 7	147 6	150 4	31 0 7	46 6
1½in. f/1.9 Serital, with viewfinder	28 9 10	67 6	69 1	14 4 10	21 5
6.5mm. f/1.75 Taytal, with view- finder	27 2 1	62 6	66 0	13 11 1	20 3
Paillard Bolex Model C8, f/2.5 Yvar	58 7 7	140 0	141 4	29 4 7	43 9
Paillard Bolex Model B8, f/2.5 Yvar	72 5 7	174 0	175 5	36 3 7	54 2
Paillard Bolex Model B8, f/1.9 Yvar	90 7 0	180 0	223 9	45 4 0	67 8
36mm. f/2.8 Yvar	34 15 0	82 6	84 3	17 8 0	26 1
Eumig Electric, f/2.8	33 7 2	77 6	81 1	16 14 2	25 0
Eumig Model C3, f/1.9, coupled exposure meter	75 1 2	175 0	182 6	37 11 2	55 0
Zeiss Movikon, f/1.9	56 16 4	135 0	137 8	28 8 4	42 7



Eumig P8 PROJECTOR
SMALL, smart, easily-transported 8mm. projector giving wonderfully bright pictures. f/1.6 lens, 400ft. capacity. Price £32 0 0. Week's Trial for 75/- returnable deposit, then 8 monthly payments of 77/8.

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WONDERFUL 8mm. camera with 3-lens turret for rapid change of lens, special positive viewfinders, 5 operating speeds. Price £62 0 7. Week's Trial for only 147/6 returnable deposit, then 8 monthly payments of 150/5.



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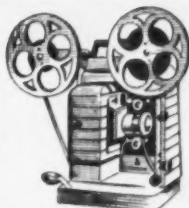
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Deposit Secures Delivery	Cash Price	Deposit	8 Months	Deposit	15 M'ths
	£ s. d.	s. d.	s. d.	£ s. d.	s. d.
16mm. CAMERAS					
G.B.-Bell & Howell Autoload Standard 603 ...	93 16 6	184 0	232 9	46 18 6	70 4
G.B.-Bell & Howell Autoload Turret 603T ...	111 17 11	222 0	277 2	55 19 11	83 10
8mm. PROJECTORS					
G.B.-Bell & Howell 625 ...	35 0 0	82 6	84 11	17 10 0	26 3
G.B.-Bell & Howell 606 ...	57 0 0	135 0	138 2	28 10 0	42 9
Pailard Bolex M8R ...	68 0 0	162 6	164 8	34 0 0	51 0
Kodascope Eight-500 ...	45 0 0	107 6	109 0	22 10 0	33 9
Eumig Model P8 ...	32 0 0	75 0	77 8	16 0 0	24 0
Eumig Model P26 ...	59 10 0	142 6	144 1	29 15 0	44 8
Specto 8mm. Popular ...	33 0 0	77 6	80 1	16 10 0	24 9
EDITORS					
Moviscop 8mm. viewer ...	38 10 0	90 0	93 6	19 5 0	28 11
Murray 8mm. viewer ...	15 15 0	35 0	38 6	—	—
SCREENS					
Raybright 30 x 22in., beaded ...	3 0 0	5 0	7 7	—	—
Raybright 40 x 30in., white ...	3 6 0	5 0	8 5	—	—
Raybright 40 x 30in., beaded ...	4 10 9	10 0	11 2	—	—
Huntsman 40 x 30in., white ...	7 0 0	15 0	17 2	—	—
Huntsman 40 x 30in., beaded ...	8 2 6	17 6	19 11	—	—
TAPE RECORDERS					
Grundig Model TK5 ...	54 12 0	130 0	132 4	27 6 0	40 11
Elizabethan ...	54 12 0	130 0	132 4	27 6 0	40 11

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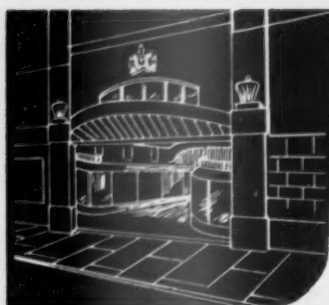
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We realise that you have no doubt as to the capabilities and qualities of the two cameras shown on the left. But do you know that there are four standard focal length Kern Lenses available for the B8, five for the C8, two Telephotos, a Zoom Lens (shown below), two wide Angle Lenses, Parallax Corrector Prisms, and a whole host of other accessories that will help you to make better movies. We have a thorough knowledge on all these items and would be pleased to demonstrate them to you in our show-room. For those who cannot visit us a brochure can be sent on request.

PAILLARD BOLEX C8 with :—			
f/2.5 12.5mm. fixed focus	...	...	£54 11 1
f/2.5 12.5mm. focusing	...	...	£58 7 7
f/2.8 12.5mm. built-in filters	£72 5 7
f/1.9 13mm. focusing	£76 9 0
f/1.5 12.5mm. focusing	£108 8 5

PAILLARD BOLEX B8 with :			
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f/2.8 12.5mm. built-in filters	£84 3 7
f/1.9 13mm. focusing	£90 7 0
f/1.5 12.5mm. focusing	£122 6 5

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BOLEX PAN HEAD CAMERA TRIPOD

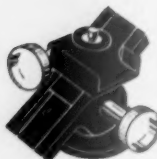


A "must" for the movie-maker who wants the best possible results, particularly when shooting with the telephoto lens, combined with utmost working comfort and convenience. Sturdy and practical, the Bolex Pan Head Tripod is noted for its lightweight (only 7 lbs.) and great stability. The universal pan head, which is fitted with a spirit level, moves freely in all directions and even permits vertical shots. Guiding handle with cable release, removable. Sliding legs with variable friction, can be locked at any required angle. Permit instantaneous levelling-up and height adjustment. Tripod without cable release.

£29 17 8

Tripod with 20in. cable release and adapter for use with Bolex H camera

£32 2 2



PARALLAX COMPENSATOR RACKOVER

Used in combination with Eye-Level Focus for utmost accuracy of focusing and framing when shooting subjects in near close-up. After the camera has been shifted on the rackover slide and the turret has been set to the appropriate position for filming, the taking lens is in

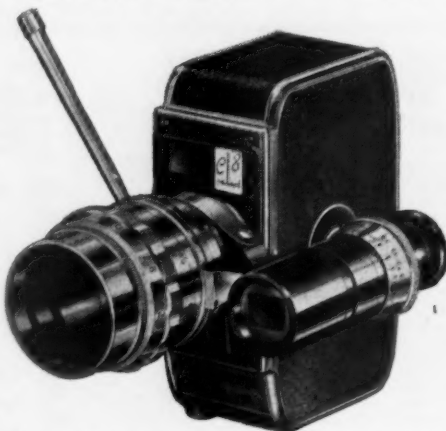
exactly the same position with respect to the subject as when it was being brought into focus with the Eye-Level Focus. Parallax error is thus entirely avoided. The compensator can be set up on a tripod or table.

£9 0 8



THE PAN CINOR ZOOM LENS can be set to any focal length between 12½mm. (½in.) and 36mm. (1½in.) by continuous variation. Its aperture is f/2.8 and it focuses from 2½in. to infinity. This lens will fit the Paillard H8, B8, C8 and L8 cameras. It can also be used with 8mm. cameras of other makes. There's a lot more we could tell you about this lens but space does not permit.

£127 17 7



SUREFIRE GRIP for Bolex H cameras

Allows movie-maker to hold camera firmly and steadily for filming. Natural position prevents cramp or tiredness. Stripped of its removable cable release, the "Surefire" Grip is an ideal means of holding the Bolex H camera when fitted with the Bolex Auxiliary Electric Motor.

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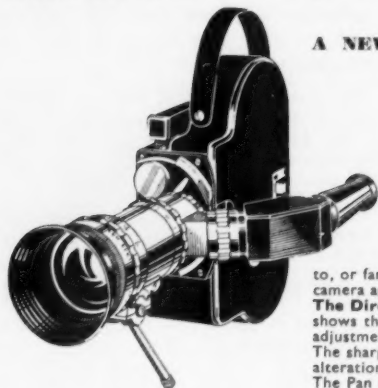


A NEW VARIABLE-FOCUS "ZOOM" LENS FOR 16mm.

FILM PAN CINOR "70" REFLEX

f/2.4, focal length 17.5 to 70mm.

Focusing : 7 ft. to infinity Magnification 4x



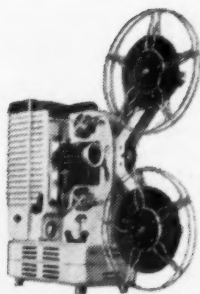
Thanks to the Pan Cinor "Zoom" Lens, the movie-maker can alter the field covered by the taking lens as he chooses without interrupting the take, changing at will from close-up to general view and back again. All kinds of travelling effects can thus be produced without the help of a dolly or other device for moving the camera about.

Optical travelling effects make the camera appear to move closer to, or farther away from, the scene filmed, while in "follow-on" travelling, the camera appears to be keeping pace with a moving subject.

The Direct "Reflex" Viewfinder ensures dead-on-the-target framing, accurately shows the precise field covered by the lens at all filming distances, allows speedy adjustment of focal length and instantaneous centring of subject.

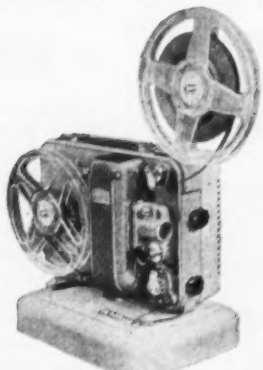
The sharpness and brilliance of the image seen in the viewfinder are unaffected by alterations in focusing or diaphragm setting.

The Pan Cinor "70" Reflex is provided with a "C" type mount and fits easily on the turret of Bolex H16 cameras, as well as on a large number of cameras of other makes. £208 10 0



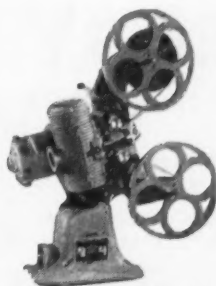
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Lamp ... 37/-



8mm. ZEISS MOVIELUX PROJECTOR.

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8mm. G.B.-BELL & HOWELL 606H

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8mm. Bauer 88, f/1.9	£38 0 0
8mm. Revere mag. loading, f/2.5	£45 0 0
8mm. Kodak mag. loading, f/1.9	£49 10 0
16mm. Kodak mag. loading, f/1.9	£52 10 0
3in. f/4.5, for Kodak mag. camera	£25 0 0
4in. f/2.7 for Kodak mag. camera	£42 10 0

PROJECTORS

8mm. Kodascope model 80, 300w.	£25 0 0
8mm. Kodascope, 8-45, 200w.	£22 10 0
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16mm. Kodak mod. C, and c/case	£12 0 0

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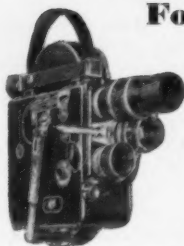
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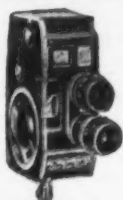
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Paillard Bolex H16



Paillard Bolex B8



G.B.-Bell & Howell Sportster 8mm.



G.B. Viceroy 8mm.

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PAILLARD BOLEX B8
8mm. Twin-turret camera of superlative design and performance. Interchangeable lens mount, variable speeds, zoom type optical viewfinder. With f/2.8 focusing lens ... £72 5 7
H.P. deposit ... £36 3 0

PAILLARD BOLEX C8
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H.P. deposit ... £29 4 0

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For the 16mm. user—the new Bolex H16 Filterslot model represents the finest value in cine cameras. Widely used by Industry and Medical Profession—it is extremely versatile and incorporates many fine features.

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f/1.5 Switar lens ... £201 11 0 or H.P. deposit ... £100 15 6
f/1.4 Switar lens ... £221 0 2 or H.P. deposit ... £110 10 0

We carry all Bolex lenses and accessories in stock, and will gladly forward full details on request.

3 NEW BELL & HOWELL ANGENIEUX LENSES

for use on all standard C-mount 16mm. Cameras

Each of these lenses is unusual for its exceptional speed and offers maximum scope for cine photography under all conditions.

- f/0.95 (25mm.) 1in.** Standard focal length focusing lens—the fastest lens ever offered for 16mm. normal field. Fully colour corrected—is twice as fast as the f/1.4! Of 8-element design; stops down to f/22, with metal lens cap and filter retaining ring. Price ... £105 0 0
- f/1.8 (10mm.) fixed focus wide angle lens.** This is the widest angle 16mm. lens currently available, 6-element design; stopping down to f/16. With metal lens cap. Price ... £51 16 0
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With f/2.5 ... £45 17 5
Deposit ... £5 9 7

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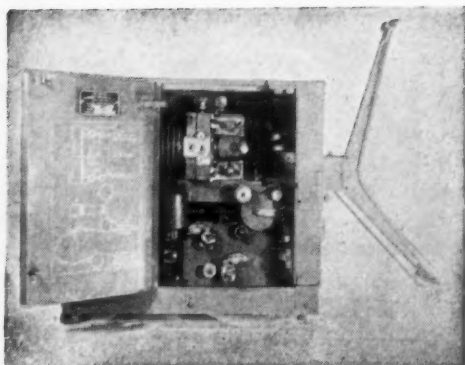
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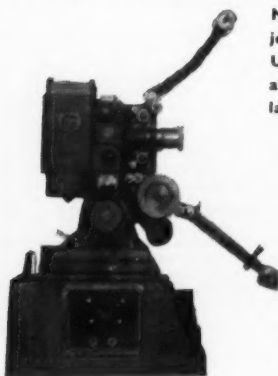
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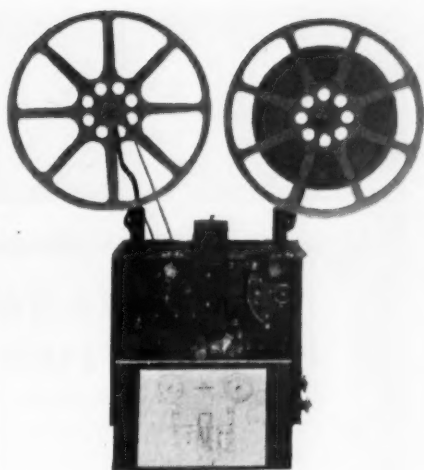
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To cash customers of these machines for a limited period only we can offer a complete kit of spares, value £7, FREE.

SPECIAL ANNOUNCEMENT

We can supply all new L516 Spares from stock. State requirements. Few examples as follows: Claw boxes, £4 17 6; Claws, £1 5 0; Cam and shaft, £1 0 0; Claw gear, 5/-; Pivot blocks, 5/-; Gate masks, 6/-; Gate runners, 12/6; Jockey rollers, 12/6; Lamp holders, 10/6; Spring or motor belts, 2/6 each; Take-up spool arm, 30/-; Take-off spool arm, 20/-; Intervalve transformers, 10/-; Complete amplifiers (less valves), £7 0 0; 40ft. speaker lead and plug, 15/-; Resistance plugs 4/6; Sprocket drive gears, 7/6; Idle rollers, 7/6; Sprocket guards, 8/6. State requirements on any other spares wanted.

BARGAIN OF THE MONTH

EX. GOVT.

HEAVY DUTY TRIPOD

Adjustable from 2ft. 9in. to 4ft. 6in.

New and unused. Weight 10½ lb.

With pan and tilt £3 10 0
Post 2/9.

Without pan and tilt 50/-
Post 2/9.

Would make ideal projector stand. Limited quantity only.



Lighter model similar to above. No pan and tilt. Adjustable from 3ft. 2in. to 5ft. 2½in. Weight 7½ lb. 50/-, post 2/9. With adapter head to take all cameras or pan and tilt heads 8/- extra. When ordering the lighter model, please ask for the model "Two" tripod.

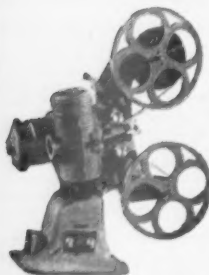
PENROSE

69 STREATHAM HILL

IT'S HERE!

PENROSE 'CINESCAN'

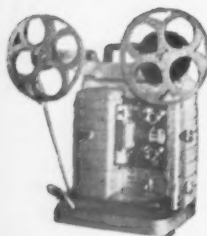
A new 8mm. animated cine viewer working on the usual rotating prism principle but designed to give better optical performance at lower price. Lighting is direct from A.C. mains supply. Price only £9 0 0 or 9 equal payments of 20/- month. Send now for details.



**G.B.-Bell & Howell
Model 606H 8mm.
Projector**

A splendid new model operating directly from the mains with high voltage motor and lamp. Fitted with independent lamp switch to cut off lamp during rewinding, etc., all geared drive, cool running, very silent, powered rewind and still picture device.

£57 0 0 or 9 equal payments of £6 13 0



**G.B.-Bell & Howell
Model 625 8mm.
Projector**

The keynote of this projector is simplicity of operation. Featuring : 500w. lamp illumination, 1in. f/1.6 lens, picture up to 6ft. wide. 400ft. spool capacity. Easy controls ... £35 0 0 or 9 equal payments of £4 1 8

For Sound and
Silent Equipment
in all gauges

PENROSE SERVICE IS SUPERB !

THIS MONTH'S SELECTION

Debie projector D16 (1954) ...	£165	0	0
Debie projector D16 (1952) ...	£125	0	0
Debie projector D16 (1950) ...	£115	0	0
Debie projector D16 (1948) ...	£105	0	0

(all above in first class order.)

OTHER 16mm. SOUND PROJECTORS

B.T.H. 301, 1½in. and 2in. lenses	£105	0	0
Victor 40 (mint)	£90	0	0
G.B. L516 (500w.) excellent	£60	0	0
G.B. L516, 500w., reconditioned	£70	0	0
Stylist, 110v. 750w., trans.	£100	0	0
Stylist Educ., mains mod.	£95	0	0
Sofli, 20w., compact model	£65	0	0
Victor mod. 40, modified to Greyline, latest improvements	£95	0	0
Victor Soundstripe, list £295	£195	0	0

SILENT PROJECTORS

Specto 100w., 16mm., 900ft.	£25	0	0
Gem, 100w., 9.5mm., 400ft.	£22	10	0
Specto, A.C./D.C., 9.5mm., 900ft.	£18	0	0
Kodascope, 12v., 16mm., 400ft.	£10	0	0
Bolex D.A., 9.5/16mm. (Dual)	£25	0	0
Bolex 915, 9.5/16mm. (Dual)	£37	10	0
Ace 9.5mm. (motorised)	£9	0	0
Ace, hand operated	£4	0	0

CAMERAS—16mm.

16mm. G.I.C., 50ft. spl., f/1.9...	£37	10	0
16mm. Kodak K, f/1.9, 100ft.	£52	10	0
16mm. Ensign Kinecam, f/2.6	£35	10	0
Argus turret, 3 lenses, 100ft. loading, case	£68	10	0

BARGAINS FOR H16 USERS

Pan-Cinor Zoom Lens, 20-60 mm., as new	£130	0	0
Bolex Stereo Attachment, as new, only	£35	0	0

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IN ANY
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ACTION

ONLY 9

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LONDON S.W.2

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CHARGES**

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TRANSACTIONS**

**PENROSE WILL SUPPLY ANY
CINE ITEM ON APPROVAL
AGAINST FULL CASH**

OF USED EQUIPMENT

Noris 8 Junior projector, as new.
List £23 0 0. One only ... **£16 10 0**

Pathe Son sound projectors. We
have several machines to choose
from—from £40-£45. Mark II **£52 10 0**

CAMERAS—9.5mm.
Pathe Pata, choice of 3, from ... **£6 0 0**
Pathe H, black finish, f/2.5 ... **£14 10 0**
Ditto with case ... **£15 0 0**
Pathe H, grey, f/2.5, 2 filters ... **£20 0 0**
Pathe Motocamera, f/3.5 ... **£12 10 0**
Dekko 104, f/1.9 lens ... **£12 0 0**
Coronet, f/3.9, fair condition ... **£6 10 0**

8mm. Bauer B8 camera, with f/2.5
20mm. Euron lens and f/2.8
38mm. Xenar tele lens, abso-
lutely mint ... **£55 0 0**

We have a large range of second-hand projector
lenses—sound films—screens—splicers—rewinds
—reels and general accessories—all at bargain
prices. Why not let us know your requirements
or give us a call personally?

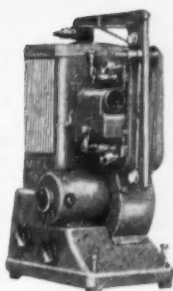
9.5mm. magnetic sound outfit
comprising Pathe Gem, with
Aurator 9.5mm. sound unit,
perfect ... **£45 0 0**

**EQUAL
PAYMENTS!**

**HIRE
PURCHASE
TERMS
CAN BE
ARRANGED
50% DEPOSIT**

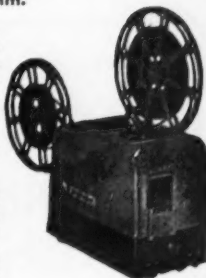
8, 16, 9.5mm. Specto Projectors

8mm. Specto Standard, 500
watt ... **£39 15 0**
9 payments **£4 11 0** month
16mm. Specto, 500 watt
£48 10 0
9 payments **£5 12 0** month
9.5mm. Specto, 500 watt
£48 10 0
9 payments **£5 12 0** month
Fibre case for all models
£2 5 0



G.B. 622 Sapphire 16mm. Sound Projector

750 or 1,000 watt light-
ing, capacity 2,000ft.
Sound and silent switch,
still projection clutch,
forward and reverse
switch, undistorted out-
put 14 watts. Supplied
as Compact with built-in
speaker or with external
speaker.
Standard 622 with 12in.
speaker ... **£235 0 0**
Compact 622 **208 0 0**
Transformer **£14 0 0**
Ditto, with built-in volt-
meter ... **£17 0 0**
TERMS ON REQUEST



To PENROSE CINE LTD.,

69 Streatham Hill, London, S.W.2

I am interested in.....

..... for cash/terms....

I can pay deposit of £.....

NAME.....

ADDRESS.....

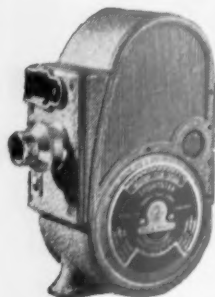
FLES & Co.

(formerly The Film Library & Exchange Service)

517 GARRATT LANE, LONDON, S.W.18

Phone: WIMbledon 6765

LET US HELP YOU TO BRING YOUR HOLIDAY BACK-ALIVE!



WITH THE 8mm. G.B. SPORTSTER

CASH PRICE £45 17 5

Fitted with bloomed f/2.5 fixed focus lens in interchangeable mount.

Five operating speeds to cover every opportunity.

Built-in exposure guide to do your thinking for you.

Spy-glass viewfinder to show you exactly what you're getting.

Drop-in spool loading to make re-loading quick and easy.

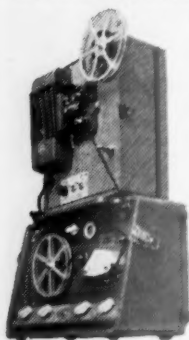
SEND — **EASY TERMS** — TODAY

First payment £5 2 6 and Eight Monthly payments of
£5 12 0

★ WE STOCK EVERYTHING FOR THE CINE ENTHUSIAST ★

HOME TALKIES!

GOOD STRIPING is the first essential
for clear magnetic recording



▼ Illustration shows
"Peterson" Magnetic
Recorder with Koda-
scope. "Peterson" Re-
corder costs 75 gns. |
complete with mike. |

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"PETERSON STRIPE"

FOR YOUR 8mm. AND 16mm. FILMS

The "Peterson" Sound Striping system for 8 and 16mm. Films—now available in this country—is recommended for use with "Peterson" Magnetic Recorders and all other magnetic sound projectors.

"Peterson" Stripe costs only 1½d. per foot for all standard stripes. No extra charge for balancing stripe for 16mm.

Stripe can be placed on emulsion and celluloid sides.

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BOWES PARK 4373

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CINE SALES and SERVICE

3 WEMBLEY HILL ROAD
THE TRIANGLE, WEMBLEY

WEMBLEY 1792



G.B.-BELL HOWELL MODEL 624
8mm. Cine Camera

F/2.3 fixed focus lens, fixed speed
with single frame release.

£30 4 7

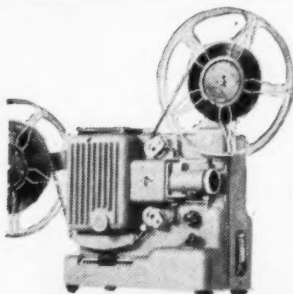
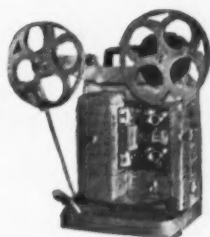
Deposit £6 4 7. Balance by 8
equal monthly payments.
Tele attachment available.

G.B.-BELL HOWELL
Model 625 PROJECTOR

500w., mains lamp. Silent
synchronous motor giving
steady picture.

£35 complete.

Suggested deposit £9
Balance by 8 equal monthly
payments.



The famous
EUMIG P8
Projector

Small compact silent
running 8mm. pro-
jector. Large bright
picture from 12v.
100w. lamp.

ONLY £32
Deposit £8

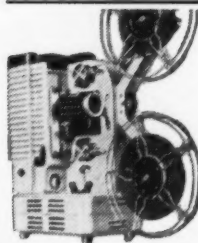
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EUMIG ELECTRIC 8mm.
CAMERA

F/2.8 coated lens fixed focus.
Single speed and single frame
release. Operated by 4½v.
pocket lamp battery.

£33 7 2

Suggested deposit £8 7 2
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payments.



EUMIG P26 Projector.

8mm., 500w., 115v. Forward,
still and reverse projection.
Silent motor, brilliant picture.

£59 10 0. Lamp extra.

Suggested deposit £19 10 0
Balance by 8 equal monthly
payments.

EUMIG C3 8mm.
CAMERA

Variable speed, f/1.9 fixed
focus lens. Built-in exposure
meter.

£75 1 2

Suggested deposit £25 1 2
Balance by 8 equal monthly
payments.



THE NEW MILLER
8mm. CAMERA

F/2.5 lens, fixed focus, variable
speed.

£31 5 6

Suggested deposit £7 5 6
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FULL RANGE of Paillard Bolex, G.B.-Bell
Howell—Zeiss equipment available from
stock. Splicers—Screens—Magnetic tape
and accessories.

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TAPE RECORDERS—see over

THE NEW WYNDSOR

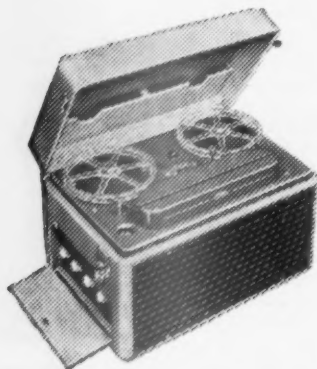
REGENT

IS AVAILABLE FROM STOCK

If you are thinking of buying a tape recorder you **MUST** hear this machine **FIRST**

54 GNS. complete. Suggested deposit **£16 14 0**, balance by 8 equal monthly payments

FOR REALLY HI FIDELITY . . . ask for a demonstration of the . . .



SIMON SP2

This recorder produces top quality sound. 10 x 6 in. Elliptical speaker fed by a 10 watt push-pull amplifier. Separate bass/treble control. Single lever operation for deck **75 gns.**, Mike extra.

Suggested deposit **£18 15 0**
Balance by 8 equal monthly payments.

ELIZABETHAN

Another well-known recorder. 2 speed, 2 track with 3w. output, in compact attractive green case.

52 gns. complete.

Suggested deposit **£14 12 0**
Balance by 8 equal monthly payments.



Philips Recordergrams

Small compact units giving excellent reproduction at the amazing speeds of $1\frac{1}{2}$ in. and $3\frac{3}{4}$ in. per second.

62 gns.

Suggested deposit **£15 2 0**
Balance by 8 equal monthly payments.
Also the small portable at **39½ gns.**

Grundig 820/3D

The recorder with 3 built-in speakers giving 3D sound, two speed, two track, push button control **98 gns.**, Mike extra.

Suggested deposit **£22 18 0**
Balance by 8 equal monthly payments.

Write for details of DAVIS' DEFERRED TERMS

A. M. DAVIS

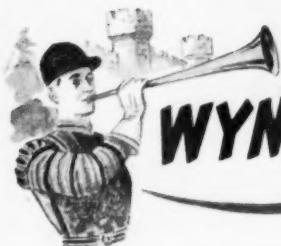
**8 TURNPIKE PARADE
LONDON, N.15**

Bowes Park 4373

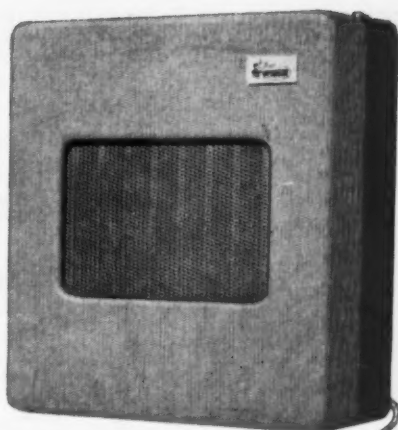
OR

**3 WEMBLEY HILL ROAD
THE TRIANGLE, WEMBLEY
Wembley 1792**

*Here is the new
streamlined*



WYNDSOR
Regent



2-SPEED PORTABLE TAPE RECORDER

This is the perfect instrument for all home entertainment for adding sound to your cine films, at parties, etc.

The quality and fidelity of speech and music provide an exciting new experience both to those who have recorded or listened to recordings, and also to the uninitiated.

**You must see this new streamlined "WyndSOR"
Regent!**

**You must hear its amazing tone and terrific
volume!**



Complete with microphone and tape

PRICE 54 GNS

Full details available from your
nearest stockist

*Detachable lid
housing 10-inch
elliptical speaker*



*Sliding doors
protect mixer
units*



*Illuminated dial
and colour
change panel
assure ease of
operation*

*It shook me
SAID MAX BYGRAVES
the 'WyndSOR' was my
identical twin-voice!*



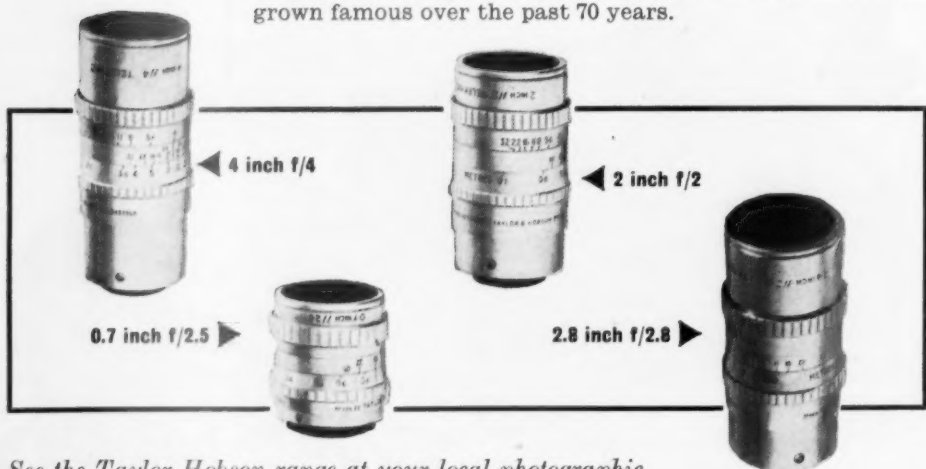
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GLIssold 6427/8

History is made through Taylor-Hobson lenses

From the dizzy heights of Everest and the cold haze of Antarctica, to Hollywood, heart of the motion picture industry—Taylor-Hobson lenses have made, and still are making, movie history. Through the eyes of these famous lenses new worlds are brought to your cinemas, television to your homes, and such modern wonders as Cinemascope and VistaVision are yours to enjoy.

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8mm. G.B.-BELL & HOWELL 624 CINE CAMERA



Exposure setting dial. Extra large viewfinder, three-way starting button for normal run, single frame exposure or continuous lock. 10mm. f/2.3 lens giving wide angle view. Footage counter, simple threading, long run.

£30 4 7

Carrying case ... £2 8 8
Or 9 monthly payments of £3 15 9 for camera and case

G.B.-BELL & HOWELL SPORTSTER

Easy loading, 4 speeds, single pictures, exposure guide. 12.5mm., f/2.5 lens, complete with zipper purse.

£45 17 5

Or 9 monthly payments of £5 6 6.

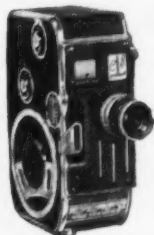


PAILLARD C8

The famous 8mm. C8 Paillard Bolex, double run, variable speeds, single shot, cable release. Fitted with 12.5mm. f/2.5 Yvar fixed focus. Complete with case.

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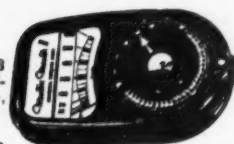
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WESTON MASTER

Cine Meter £10 18 3
Ever Ready Case, 15/-
Or 9 payments of 27/-, case included.

Invercone attachment ... 25/2



G.B.-BELL & HOWELL VICEROY

This is a superb 8mm. cine camera. Turret lens mounting giving instant change-over and critical focuser allowing operator to focus a magnified picture.



F/2.5 T.T.H. Mytal (coated). Variable speeds 16, 32, 48, 64 f.p.s.

Case ... £6 5 1

£62 0 7

Or 9 payments of £7 19 0, case included.

EUMIG ELECTRIC

12.5mm. cine camera for double-eight colour and black and white film on daylight loading spools with electric motor drive and plug for remote control release. f/2.8 Eugon lens.

£33 7 2

Case ... £4 0 8

Or 9 payments of £4 7 0, case included.



8mm. PAILLARD B8

Twin lens turret, speeds 8-64 f.p.s., single shot release, built-in zoom type viewfinder. With f/1.9 focusing lens

£90 7 0

f/2.8 36mm. telephoto lens

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Carrying case ... £5 0 8



Or 9 payments of £15 3 0 for complete outfit.

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☐ 8mm. ☐ 16mm. ☐ 9.5mm. ☐ NEW ☐ S/H
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NAME

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I ENCLOSE £ s. d.

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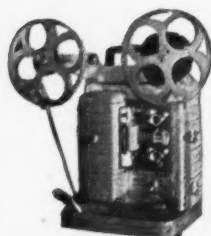
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G.B.-BELL & HOWELL 624 8mm. CAMERA

Fitted with f/2.3 10mm. coated lens, single shots, automatic footage counter, brilliant viewfinder, exposure guide for colour or black and white, beautifully finished.

Price ... £30 4 7
Case ... £2 8 8
2½x telephoto lens £10.15 2



G.B.-BELL & HOWELL 625 8mm. PROJECTOR

Fitted with 500w. lamp, 400ft. spool arms, motor rewind. Suitable for A.C. mains 200-250v. Weight 18 lb.

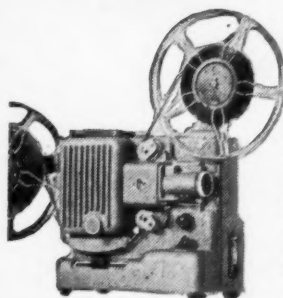
£35 0 0



EUMIG-ELECTRIC C8 CAMERA

The latest model of this famous electrically driven cine camera. For 25ft. spools of 8mm. double-run films. f/2.8 fixed focus Egon, coated. Single speed. Continuous running and single shots. Flashlamp battery runs ten films.

£33 7 2
Ever Ready Case £4 0 8



EUMIG P8 PROJECTOR

Fitted with 12v. 100w. lamp. (Brilliance must be seen to be believed.) 400ft. spool arms, A.C. mains 200-250v. f/1.6 coated lens. The smallest and most silent running machine on the market. Weight 11 lb.

Price £32

IT'S NEW! IT'S HERE!!



16mm. BELL & HOWELL

MODEL 70DR FILMO

The first import of the world-famous American built Filmo "70" cameras.

The new 70DR camera now incorporates geared turret head and viewfinder turret. When a change of lens is made the correct optical viewfinder comes into position automatically. Special design also permits parallax adjustment with the viewfinder. Other features are: Seven speeds from 8 to 64 f.p.s. Critical focuser permits direct focusing through the lens and gives 10 times magnification—an aid to precise visual focusing during close-up work. Forward and reverse by hand crank. Motor runs for 22ft. of film on one winding.

With 1in. f/1.9 Cooke coated lens ... £231 0 0
0.7in. f/2.5 Cooke wide angle ... £25 0 5
2.8in. f/2.8 Cooke telephoto ... £37 10 7
1in. f/0.95 B. & H. Angenieux ... £105 0 0
10mm. f/1.8 B. & H. Angenieux ... £51 16 0

Full details from 66, Cheapside

SECOND-HAND CINE CAMERAS

9.5mm. Pathe Deluxe Motocamera, f/3.5 ... £12 17 6
9.5mm. Pathe Deluxe Motocamera, f/2.5 in foc. mnt., and 2x telephoto ... £19 19 0
8mm. Cine Kodak, f/2.7 ... £21 10 0
16mm. BB Junior Cine Kodak, f/3.5, 50ft. loading ... £24 10 0
16mm. model B Cine Kodak, f/3.5, 100ft. loading ... £24 10 0
8mm. 605 G.B.-B. & H. Sportster, f/2.5, 5 spds. ... £35 15 0
16mm. Cine Kodak B, f/1.9, 100ft. loading ... £36 10 0
8mm. Christen, f/1.9, 3 speed, single frames ... £42 10 0
16mm. Auto Kinecam, f/1.9, 3 speeds, 100ft. loading ... £36 0 0
16mm. Magazine Cine Kodak, f/1.9... ... £51 10 0



HOLDINGS



TAPE RECORDERS FOR ALL PURPOSES



SIMON
SOUND

IF YOU ARE CONSIDERING buying a tape recorder, see and hear the Simon. The new model SP/2 is a first-class instrument with a frequency response of 50-12,000 c.p.s. Highest quality reproduction; robust manufacture; recommended. New, only 75 gns. Pencil Microphone £10.

GRUNDIG TK5/TK9

A Grundig TK5 will give you and your family a lifetime of entertainment. Fun for your friends and education for your children.

Price 52 gns. with mike and tape.

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Call to Action

Wandering round Pinewood the other day, I looked in at the plasterers' shop. I can never resist it, even though famous directors and players may be—and invariably are—at work on the sound stages, for this remarkable workshop is at the heart of the illusion of which films are compounded. The models and mechanical deceptions, the electric lion and the clockwork mouse, are fascinating, of course, but I find the unspectacular things the most absorbing, for in themselves and for what they represent they provide a thought-provoking lesson for the amateur.

That plaster cast of a bare leg perched forlornly on a shelf—what on earth did they need to make that for? They made it for one solitary shot: a tarantula was to rove over it, for not even the hardest double could be expected to offer his own leg to a large poisonous spider. An amateur would have had to have a go at making the spider, and if it proved to be a likely-looking spider, he would never have been content with only one shot of it. That tarantula would have appeared in shot after shot, sequence after sequence.

In a corner of the workshop the finishing touches are being put to a copy of a small statue. Judging by the many photographs from various positions of the original, it is an excellent copy. But it is bigger than the original. Why? Because in one scene one of the players will run off with it in his arms, and in its original size it would not have been conspicuous enough on the screen. When they had finished that one, they would start making others. Why? Well, suppose the player dropped it.

It is this meticulous attention to detail which shows up the gulf between the amateur and the professional film, a precise carefulness which distinguishes every aspect of professional work. Those endless rehearsals, with the director following the players round the set, gazing intently at them through his viewer, while apparently all oblivious they speak their lines, as tape measure stretches from nose to camera and chalk marks are made on the floor round their feet. . . . Those impressive-looking scripts, every shot illustrated by a sketch, every angle listed. . . . That succession of takes, when the first one seemed perfect. . . . All this is not mere reckless lavishness: it is a matter of integrity, of pride in craftsmanship, of recognition of the fact that in so complex an art as film making nothing can be left to chance.

Our share of the resources available to the professional may be so small as to look silly,

but if our films also sometimes look silly it is not because they lack aids to production made possible only by a vast expenditure of cash but because they are deficient in that quality which no amount of money can buy: pride in the job and refusal to accept less than the best of which one is capable.

The professional director's task is made easier because he has skilled players to call on? Sometimes they are only dolls, and then he has his own methods of dealing with them—methods which no amateur player would stand. When a director has demanded tears from an inexperienced player incapable of simulating an emotion she does not feel, in the past it has not been unknown for him to take her aside, abuse and pummel her until real tears did flow—all impersonal on his part and all in the cause of art, but no amateur actress would submit a second time to a kick on the shins.

So what do we do when we have inexperienced players and want to produce a film to be told in pictures alone, without dialogue? How—as I asked last month—can a story be told entirely in pictures so that one is never conscious of the fact that the people on the screen are shadows without a voice? Obviously we choose themes in which there is very little talking. We can perhaps best do that by choosing themes built round not very articulate people. If they are rather inarticulate in real life, we shall scarcely miss their voice on the screen. And who are the most inarticulate beings? Children and animals, the screen's surefire standby. Have them together in the same film and you start off under the most favourable conditions.

The professional screen has often shown the way: the love of a boy for his dog, a girl for her pony. A small boy is sent out to post a letter, as in *Post Haste*, a Ten Best winner of a few years ago, and forgets all about it when he loses his dog; a small boy goes bathing when he has been warned not to, as in *Low Tide*. And if clubs, cannot readily impound either children or animals as actors, they can still call on people more used to doing things than to talking about them.

It is action that is needed to mask the absence of dialogue. When you are *doing* something there is seldom time to talk. A series of adventures in a fun fair, a story built round people who work with their hands, or if they work with their heads, a story about their leisure pursuits: tennis, even angling—these offer reasonable prospects of success when translated into terms of silent pictures.

We Film Our Town

By K. A. S. POPLE (Bristol Cine Society)

"We ought to make a film about Bristol". Thus our Committee. Bristol, as you know, is a seaport city, steeped in history. So we collected together details about the professional films that had been made of the city. After all, there would be no point in duplicating what has already been done more effectively than we could do it.

The result was a formidable list. Suppose we filmed the Antiquities of Bristol? But there already existed such a film, widely shown in local schools and all the more valuable for having been made before the heart of the city vanished in the blitz.

Why not, then, a film of Bristol's multifarious activities, a filmic impression of the city's life? Alas, two professional films had got in first, and one was still going the rounds of the cinemas.

Well, what about the Port? Here the Port of Bristol Authority had forestalled us—in sound, too, and Kodachrome. It seemed that there wasn't much of Bristol left unfilmed!

A Connected Story

Then someone suggested a film dealing not so much with the antiquities of Bristol, as with the history of the city. Instead of a series of disconnected scenes of local monuments, why not build up a connected story? Why not a *theme* running through the film?

This seemed more hopeful. We could, for example, trace the spread of the city's building from earliest times, showing how the city had grown. This would give us a chance to use our monuments to some purpose. We provisionally coined the title, "A City Grows".

However, there was a snag. It quickly became apparent that in writing one's material to a given theme, a good deal of interesting detail becomes irrelevant, and has to be dropped. Was the sacrifice worth it? That was our scriptwriter's job to find out.

So off he went to the Museum, to the old maps and plans of Bristol, and to the Public Libraries, to the histories and architecture of the city. From all this, a series of draft maps was produced, outlining the city's growth through the centuries, and the various bounds of the city were duly beaten in search of visual material. The idea seemed to be workable. With reluctance, therefore, we blue-pencilled from our script whole sections of the city's history. We were going to concentrate only on the actual growth.

Task of the Documentary

Presently a new possibility emerged. The more we worked on our theme, the more we got the disturbing feeling that our treatment, although connected, was prosaic. It needed something to "lift" it. Were we, in fact, getting a real documentary approach into our film?

Now, in our view, a good documentary has a very special job to do. Its task is to make clear relationships in the subject-matter which would not be apparent from mere statement of the facts. And our film so far had no "relationships". What "relationships" could we write into our film? The answer came as we worked deeper and deeper into our subject.

Why—we had to ask ourselves—did the city grow in differing directions in different centuries? Why at some periods did it grow faster than at others? What, in fact, made it grow at all? And why was it located there, anyway? If we could mould our script not only to present the facts, but also to answer these questions, then we could, we felt, give our film depth and meaning.

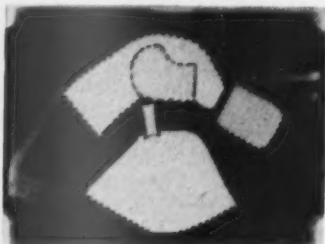
Some bird's eye views could well find a place in your film of your home town, but what if there are no convenient heights from which to take them? The answer, of course, is the pilot's eye view. And if you can't charter your own plane or secure the active co-operation of the pilot (as members of the Vintage Aeroplane C.C., seen here, are able to do) at least you can try for shots on a normal commercial flight.



THE BASIC TREATMENT

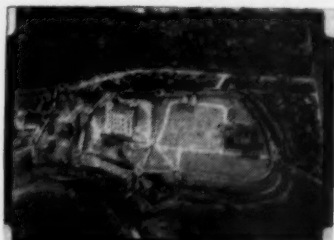
FACTS ONLY, NO EXPLANATION

A1



By 1250 A.D. the city walls had twice been extended, the river Frome diverted to make more harbour space, the early wooden bridge replaced by a stone bridge, and a huge castle . . . (castle is fading-in on this frame enlargement) . . .

A2



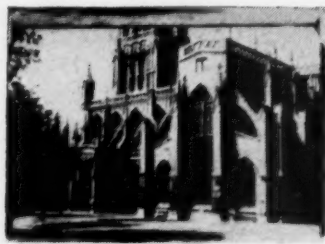
one of the most powerful in the kingdom, built to guard this vigorous and thriving little town . . . Little of all this is left now . . .

A3



One of the old city gates still stands . . . (here follows a succession of shots of surviving monuments) . . .

A6



and fine churches and abbeys were built in the city and in the open fields nearby.

And so began the first of a long series of draft scripts based on our studies in the museums, the libraries and the reference books. At first, our scripts were mere outlines, stilted and halting. But the ideas were beginning to take shape.

Next we turned to each section of the outline and worked on it, seeing how we could improve it, and how we could polish it to give balance to the film as a whole. The usual procedure was for a draft commentary of the script to be prepared against such visuals as we knew might be available. This was then examined phrase by phrase, partly to ensure accuracy, but—more important—to check emphasis and perspective. As we fitted each piece into the jigsaw in this way, the overall pattern of the film began to emerge, and we were able to stand back from our script and see it as a complete whole.

Exciting Moment

This is surely one of the most exciting moments of scriptwriting! One starts hopefully with the bare idea; one delves deeper and deeper into the material to present the idea effectively; for a while, the sheer magnitude of the problem seems overwhelming; and then almost imperceptibly, the pattern emerges, the detail falls into place, and the course of the film becomes apparent. With a bit of luck, we have produced something original, or at any rate, creative.

Perhaps I can illustrate this better by an

example from the film. Roughly, the theme of it is that between 900 A.D. and 1250 A.D. Bristol had grown from an unrecorded Saxon settlement to one of England's major towns. The city walls had twice been extended; a large stone bridge had been built (this necessitated the temporary diversion of the Avon along a specially-dug channel so that the bridge foundations could be laid on the dry river-bed; they still support the present bridge); a great castle, one of the largest in the country, had been constructed; and a new dock had been excavated from a marsh and filled with water by the permanent diversion of a tributary of the Avon called the Frome. And all this had been done by a population of about 4,000!

Illustrating the Facts

Now in handling these facts, our first job was to work out how we could illustrate them visually. This we decided to do by an animated map, cutting where practicable to models, or to monuments (such as the city-gate in Broad Street) surviving from the period. The actual sequence of shots could wait until we had worked out what sort of emphasis we were to give this section in the commentary.

Had we left the film at this point, we should have produced a straightforward record of the facts. This was the point in the scripting, however, when we felt we were getting a little prosaic. We needed to introduce our

"relationships"; some sort of interpretation was called for.

Our first reaction was to play up in this sequence the natural pride Bristolians feel for such early achievement, and we in fact developed this line in some of our early scripts. But by the time we had worked through the whole script in this way, the piecemeal nature of such an approach became obvious, because we found our line changing with each historical period. What we wanted was a theme which would carry us through the whole film, and link our sequences smoothly together.

Here the value of being able to stand back from the script becomes apparent. Only when we began to visualise the script as a whole did the major line stand out as the obvious one. This was to link the growth of Bristol with the gradual development of world oceanic trade.

So back we went to each of our script sections to begin the task of re-orienting them to the new approach. In our present sequence, emphasis had to change from civic pride to

SECOND STAGE

EXPLAINING THE FACTS

B1 As A1.

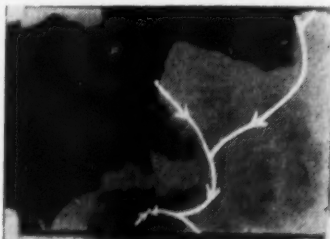
B2 As A2.

B3 As A3. One of the old city gates still stands, etc. (ending with a shot of the site of the old city High Cross).



B4

The Bristolian of old, who stood where the High Cross once stood, must have been proud of his city. For to its quays came wealth . . .



B5

Wine from Spain and France, wool from the Cotswolds, leather from Ireland, corn from the Midlands. The wealth of the merchants helped to endow . . .

B6 As A6. . . fine churches and abbeys, built in the city and in the neighbouring fields. (Here follows a sequence dealing with the city's ancient churches.)

THIRD STAGE

THE DOCUMENTARY APPROACH

Finding the visual punch

C1 As A1.

C2 As A2.

C3 As A3.

C4 As B4. But to the Bristolian who stands where the High Cross once stood, this little patch of ground is still "the City". And if the visitor asks what first gave this little town its prosperity, then let him look around . . .



C7

The very walls and streets speak their own history. (Each street name cut in rapidly here).



C8

Yes, the merchants, who traded Irish leather and Cotswold wool for French and Spanish wine, brought prosperity to Bristol . . .

C6 Their wealth endowed fine churches and abbeys, etc. . . .

an explanation as to whence was derived the enormous wealth needed to pay for these improvements. Trade in corn, wool and wine with Ireland, France and Spain was, the books assured us, the reason. Somehow, therefore, we had to play up this line to bring out its significance.

But how? For a long while we were defeated, for there seemed to be no suitable visual method of establishing the connection between city growth and overseas trade. We were reduced to using (and in fact filming—see illustration) another animated map showing the early trade voyages, leaving the commentator to establish the connection in the commentary.

Even so, the feebleness of the method worried us, and to give it as much emphasis as we could, we dropped out entirely all reference to the original "pride" motif. The trouble with the idea was that it was too explanatory. We wanted something with a

GETTING GOOD SOUND

This new series describes ways of producing equipment, not too expensive to build and flexible in its use, suitable for many sound operations.

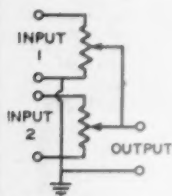


Fig. 1(a).

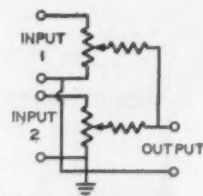


Fig. 1(b).

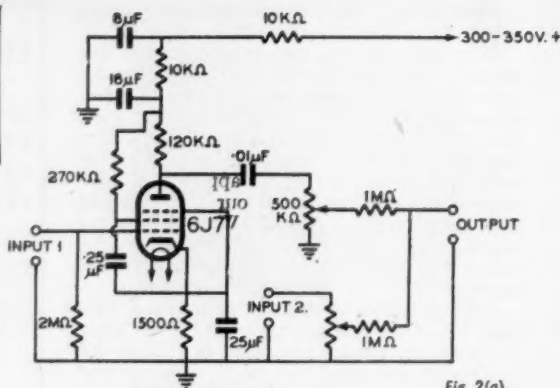


Fig. 2(a).

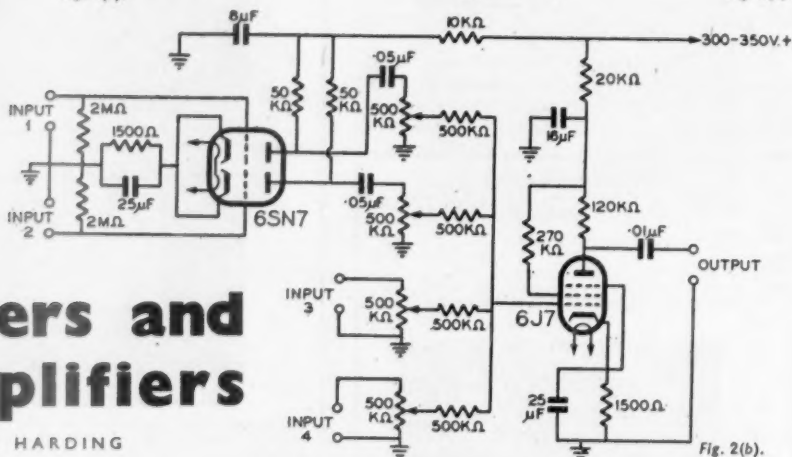


Fig. 2(b).

Mixers and Amplifiers

By A. P. HARDING

Here is what I hope will provide a practical guide to the production of accessories for the amateur sound film. Whether it is for actual sound on film — synchronised or non-synchronised—or for sound on tape does not matter. The precise use is of no consequence, for the equipment to be described serves many purposes. Disc recording will be mentioned only in so far as it is used for producing music and effects.

First then, a quick review of the equipment required. A gramophone pick-up and turntable are essential; they should for preference be of the more modern types, the pick-up of reasonably high quality and the turntable of low rumble. There are several good units on the market. I suggest a crystal pick-up. Turntable and motor units today are, in the main, of the rim-drive type, and little or no trouble should be experienced with mechanical vibrations and rumble.

Associated with the pick-up is the cueing device. One method is to mark the disc with wax or Chinagraph pencil. This is simple and quite effective; the desired passage is marked

with the pencil on the disc and the pick-up lowered on to the mark on the cue. Where different passages are required from the same disc, different coloured pencils are used to mark them.

For more accurate work there is the Simtrol produced by Simon Sound Service. This consists of an arm upon which the pick-up rests and which lies across the disc and slightly above it. It serves two purposes: that of raising and lowering the pick-up and of moving it laterally in such a way as to facilitate accurate groove location.

A crystal type is the most generally useful. When long microphone cables are used, a dynamic (moving coil) or velocity (ribbon) type microphone is preferable. These have low output impedances and are not so prone to hum pick-up in the connecting cable. They do, however, require a transformer to couple them to the first stage of the amplifier. More about that later when amplifiers and mixers are discussed.

In order that microphones and pick-ups may be mixed at the desired levels, a mixing device

is required. For most purposes the standard type of volume control will do this very successfully, with or without a special valve amplifier. It is here, however, that trouble is nearly always experienced, and it is therefore an appropriate point at which to begin describing equipment in detail.

Fig. 1(a) shows a circuit which, on the face of it, appears quite suitable for mixing two inputs. It will do this, but there are certain snags. If both controls are fully opened to maximum volume positions, each source will be placed in parallel, and there will be a resulting loss of volume. Moreover, each source will interact with the other at various positions; in other words, operation of one

control will affect the output level of the other.

In Fig. 1(b), two resistors have been inserted in the output side of each potentiometer to isolate one control from the other. The result is a most useful item of equipment. For ease of operation the sources of audio should be of similar level. The potentiometer should be of such a value as to load the source correctly, and the series resistors should be of the order of 500,000 ohms to 1 megohm.

Where the input levels are widely different, a valve amplifier may be used to boost the lower level. For this purpose a single stage will suffice. Fig. 2(a) shows a suitable arrangement. A further arrangement employing two valves is shown in Fig. 2(b).



And Now, the Moving Frame

New Technique is Tried Out

These three shots, scenes from the film designed to demonstrate Dynamic Frame, are reproduced in the shape in which they appear on the screen. The picture below shows a shot in full VistaVision width and height. Imagine the shot on the right superimposed on this frame, with the rest of the screen area blacked out, and you will get an idea of the effect achieved. The smallest picture begins as an even smaller one at the foot of the frame, the black surround rapidly retreating until the complete picture, which entirely fills the screen, is revealed.



Wide screen was introduced primarily to woo audiences from the television screen. Within its vast frame could be unrolled mighty spectacular scenes which could never be contained on the cathode tube. But by going in for sheer size, the cinema has inevitably surrendered the virtues of intimacy and variety. Close-ups which leave large areas of the screen unfilled are often lacking in impact, and certainly not every scene can be adequately confined in a panoramic shape.

But what if the shape of the screen could be varied during the course of a film to suit individual scenes—a narrow slit for this one, a large rectangle for that, a small square for the other? It seems a fantastic enough idea, but it has already been translated into reality. The first demonstration of Dynamic Frame, as

this newest technique is called, was recently presented in London by the British Film Institute.

The vehicle chosen for its exploitation was an adaptation—running for about 30 minutes—of the H. G. Wells' short story, "The Door in the Wall". This, you may remember, is the story of a man haunted by the vision of a garden. As a small boy he discovered a green door in a mean street and found it led to a garden of ineffable peace and beauty, a garden not of this world but of something beyond time and space. Throughout his life, he sought that door again, but always when he was nearest to rediscovering it, it eluded him. Then one day, in a narrow street, he found it again, walked through—and fell to his death. The green door opened on a derelict building site.





A scene in the making from *The Door in the Wall*, the first film to use Dynamic Frame technique (originated by Glenn Alvey) by which the screen size and shape alter to suit the mood and composition of particular scenes. It was produced by Associated British-Pathe and the Experimental Film Committee of the British Film Institute.

This story, incidentally (like many of those by Wells), is eminently suited for amateur filming. Glenn H. Alvey, Jr.'s adaptation completely misses the fantasy and other-worldliness, but his Dynamic Frame technique is interesting enough—and not so fantastic, either. The question every cine enthusiast will ask is: does the moving frame prove a distraction? Though the frame changes frequently occurred during a shot, as well as on cuts, one was not unduly conscious of the mechanics of the technique—at least, they did not appear obtrusive once the novelty had worn off—because the changes for the most part accorded with the mood of the scenes they framed.

For a shot of a boy running along an alley, the picture area narrowed to a slit, widening out to full VistaVision width as he reached a road. The converging of the frame helped to produce an appropriate claustrophobic effect, as aptly dissipated by the rapid widening when the open road was reached. When a man walked to the side of a large, elegant room, and the shot of him there was to be held for an appreciable time while he spoke to a character in the background, one vertical side of the frame moved with him, isolating him from the rest of the scene.

Screen Size Unchanged

Top and base of the frame moves, too, on certain shots, so that close-ups, for example, appear in relatively small squares or rectangles in a vast black surround. The size of the screen does not, of course, change. It is the film which is masked, the masking being in the print (as in the case of the conventional wipe).

The technique is the least successful when it is allowed deliberately to obtrude. In the garden sequence the boy is isolated from his surroundings as he sits on the lawn. You see him in a small square right at the foot of the frame, a tiny island of colour in a sea of blackness. But you know that something dire is about to happen because the sound track suddenly (and apropos of nothing at all) goes all sombre and forbidding.

Then, to the accompaniment of a crash of chords, the frame zooms upwards and outwards until the picture completely fills the screen, when it is seen that he is sitting underneath a stone prehistoric monster (presumably in the Crystal Palace grounds). But a straight cut would have had a much more powerful effect.

It is, indeed, ironic that this rather complicated technique should have been evolved to correct the deficiencies of wide screen when many of its effects could be accomplished without any bother by a return to the 4:3 format which gives creative editing a proper chance. It is true that the changes of screen shape before your very eyes (as Arthur Askey has it) do not draw as much attention to themselves as you might expect, and that the eye soon comes to accept the odd, because unfamiliar, formats.

Splendid Isolation

The isolation of certain parts of a scene is at times very effective, and one is prepared to believe that imaginative use of the technique could result in some remarkable work. But is the basic idea, after all, so very new? Students of the silent cinema will remember that D. W. Griffith was using masks forty years ago both as an aid to composition and to isolate important detail. In *Intolerance*, for example, he masked off the sides of the picture to emphasise height in a shot of a man falling from a wall; and in *The Birth of a Nation* there are several "semi-iris" effects, designed to single out one figure or face from a group. In *The Door in the Wall* we are really only seeing the same kind of thing done with far greater technical accomplishment and far less artistry.

Is Dynamic Frame likely to commend itself to the amateur? So far as the mechanical side is concerned, it presents no great difficulties.

It can be achieved in the camera during shooting or it can readily be created by optical printing after shooting. The amateur could do it, to a limited extent, with movable masks in the one case and curtain wipes in the other. But two things will deter him: the finickyness of the business with substandard film, and the difficulty of getting a clean edge to the frame. And there is another reason against which has nothing to do with optics or mechanics: who of us is likely to go to a lot of time and trouble blotting out perfectly good film that cost us a deal of money?

Holiday Film in the Making

DEREK HILL continues his diary faithfully recounting the preparation of a film he is to make in Elba this year.

29th April

Jan der Vaal of the Nederlands Filmmuseum presents the 1929 *Menschen Am Sonntag* (*People on Sunday*) at the National Film Theatre. It was directed by Siodmak, written by Wilder and photographed by Schuftan when all three were amateurs. All at once I realise that this brilliant study of two girls and two men enjoying a Sunday excursion captures exactly the mood I want to convey in *Having Wonderful Time*—now adopted as a provisional title.

Here is all the youthful gaiety and zest of people liberated from everyday cares. The characterisations are sympathetic, and the shifting relationships between the four are acutely caught. Moreover, the film achieves its effect without sound and with hardly a title. Its enormous charm is due solely to the flow of its beautifully observed incidents and the naturalness of the amateur cast.

People on Sunday begins with a Saturday sequence to emphasise the freedom which Sunday brings. I begin to wonder whether I will be able to communicate the sense of liberation which is so much a part of holiday atmosphere without reference to the comparative restrictiveness of everyday existence.

A monochrome introduction, perhaps? Sudden images of monochrome hands at a typewriter changing to Kodachrome hands stretching in the sand come to mind—but are promptly dismissed as cinematic clichés of little real significance. But there may be scope for a less hackneyed black-and-white introduction. This seems worth bearing in mind. The Elba results will doubtless dictate the final answer.

1st May

I venture into the darkroom-cum-camera-room of Biographic Cartoon Films to load a cassette for my next—and probably final tests. The first snag comes when I discover that Kodak haven't returned the clip of the take-up bobbin with the cassette.

Keith Learner, nineteen-year-old cameraman of *Watch the Birdie* and *The Big Parade*, produces a metal bulb holder, cuts it in half with a hacksaw and squeezes the result between finger and thumb. To everyone's mild astonishment, this impromptu clip proves a perfect fit. Even Harry Walden couldn't do better!

Second problem: how do you fit a take-up bobbin on to a rewind with a larger diameter? Answer (in this case): you empty several tool



The author takes some test shots from a fifth floor balcony ('There was only a foot or so of film left in the camera, and I was too lazy to go downstairs') and films a young actress who offered herself as a model. ('No cameraman? Well, I've only one pair of hands, and someone had to take the still'). Note the two exposure guides (Super X and Kodachrome) stuck to camera with tape from film can.

boxes over the floor; you attempt to Sellotape everything from knitting needles to pencils on to the rewind spindle; and you progress from amused bewilderment to frenzied despair. Finally, you keep very quiet when Bob Godfrey squeezes a Biro cap on to the spindle and the bobbin on to the Biro cap.

3rd May

Armed with a stop-watch, tape-measure and a reel of exposed film I try to adjust the speed of the Siemens to 24 f.p.s. Somewhere between the 16 and 64 f.p.s. positions, I tell myself, I should be able to wedge or otherwise fix the button. But first I check the normal running speed. I make a loop 48 frames long and run it through the camera with the lid and cassette open. The click of the Sellotape splice tells me each complete revolution of the loop.

The first run-through takes 2½ seconds. I time five non-stop runs to check. They last 12½ seconds. And ten runs, to my relief, take 25 seconds. But wait a minute! This means the 16 f.p.s. speed is actually nearer 19 f.p.s.

In case it's something to do with using a loop, I load the cassette with a length of film measuring 51ft. from the gate to the end, and

run it through the closed camera. I stop the watch as I hear the film run out, and find it's taken 1 minute 45 seconds. That means 1,989 frames have gone through in 105 seconds—a speed of 19 f.p.s.

Well, at least the loop and the full length agree. And the intriguing difference of 3 f.p.s. has never disturbed me or my audiences in the past. Anyway, if I can get the 48 frames to go through in exactly 2 seconds instead of $2\frac{1}{2}$ (which really ought to be exactly 3 seconds—hence my choice of loop length), I'll have a speed of 24 f.p.s.

The first three attempts go through at 16—sorry, 19 f.p.s. The next hurtles past at 64 f.p.s. I hadn't realised before how abruptly the speed changes between the two marks. In fact, there seems to be less than a hair's breath dividing the two speeds.

Trial and Error

After a great deal of trial and error, I eventually manage to find a speed of just over 25 f.p.s., which I check with the 51ft. length. It takes 78 seconds. I hastily Sellotape the button in position, flop back in a chair, and find myself tormented by a dozen doubts.

However firmly I fix the button, the slightest movement either way will give normal or slow motion. I might do it in pulling the camera out of its case—or even in fixing the button more firmly. Besides, if the camera's not intended to run between these two speeds, I may not be doing it any good by forcing it.

What's more, if I shoot at silent speed I'll need only 700ft. of Kodachrome instead of 1,000ft. True, I have been toying with the idea of a track of postcard messages read aloud, showing the difference between the cold, conventional phrases and the actual holiday. I've also considered a straight historical description

of Napoleon's Elba against the Elba of today's tourists.

But I've been insisting on the potentialities of silence for so long in print that I should accept the challenge to do without such gimmicks as these. In any case, there's always stretchprinting or a 16 f.p.s. track if the results warrant it. I translate 300ft. of Kodachrome into francs and lira, hastily slide the speed button back to 16 f.p.s., and curse the waste of an evening.

6th May

I jump at Kevin Brownlow's suggestion that I take the long shots for his new film of an invasion of the May Day Rally by a squad of Nazi troops armed to the teeth. The more experience I can get with the Siemens before I go, the happier I'll be. Besides, it should be an eventful occasion. . . .

It is. Half the cast don't turn up, and I find myself conspicuously sweltering in German army uniform, complete with greatcoat and rifle, on the hottest day of the year. "For Heaven's sake mingle!" bellows Kevin as we edge nervously towards the huge crowd in Trafalgar Square. Oh, to be in Elba, now that Brownlow's here!

After an exhausting shooting session, the Ten Best première. This year I've a special interest in colour copies—and could hardly wish for a more reassuring programme. I duly note the address of Colour Film Services.

12th May

An appeal for the loan of cassettes in *Grasshopper News* produces results at the Group's A.G.M. Jim lends me a couple and asks, "Have you thought of using Agfacolor? They're selling it already loaded in Siemens cassettes".

This is news to me. Jim gives me Agfa's London address—Deer Park Road, Wimbledon Factory Estate, S.W.19; and I resolve to order 100ft. for tests. All the trouble of scrounging sufficient cassettes and loading them will be solved if their stock proves as satisfactory as Jim maintains. One stop faster than Kodachrome and—I'm assured—giving excellent copying results, it sounds exactly what I need.

14th May

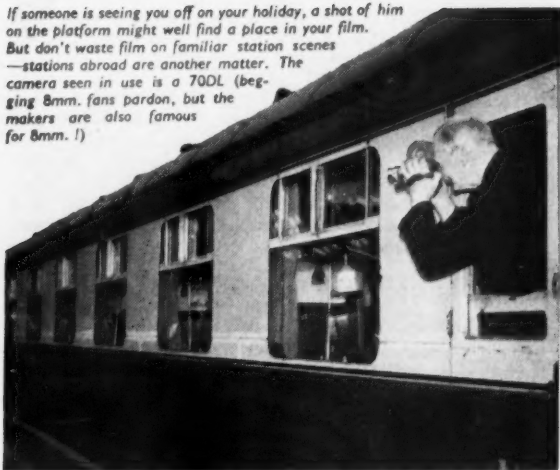
The latest copy of "Le Trident", the Club Mediterranée's magazine, arrives from Travel Counsellors, their London representatives. This issue is devoted to the excursions from their holiday villages, and I discover that apart from visiting Florence, Pisa and San Geminiano, I shall be able to film Siena's annual *palio*. I must find out more about this festival from Travel Counsellors.

With some alarm I note a paragraph advising Club members to travel light, as it is a tradition that each party's possessor of the heaviest luggage suffers a *bain forcé*. This is the one occasion when I'm glad I haven't got a Bolex! But it sounds a cinematic enough tradition, and another note goes into the script book.



It is on these sands at Elba that our diarist hopes soon to be with his camera—and a script in head or pocket.

If someone is seeing you off on your holiday, a shot of him on the platform might well find a place in your film. But don't waste film on familiar station scenes —stations abroad are another matter. The camera seen in use is a 70DL (beginning 8mm. fans pardon, but the makers are also famous for 8mm. !)



8mm. VIEWPOINT

Holiday Films Completed

DOUBLE RUN comments on readers' pictures and offers advice to the holiday movie maker.

Philip's First Seaside Holiday is a 200ft. Kodachrome film sent to me by Mr. Ron Carey of Southampton. Much of it was exposed in dull weather and, as Mr. Carey himself says, the "coats on" and lack of sparkle tend to "spoil the holiday look". Like so many holiday films, it is rather scrappy and would benefit from being more firmly centred around the leading player. As it is, we never see 6-year-old Philip in close-up, and there is at least one sequence (a most interesting one showing a carnival procession) in which he never appears at all.

As I have suggested before, every film must have its theme—even if it is only an afternoon on the beach—and, if you hope to interest outside audiences, you must exclude everything that is not relevant to it. Mr. Carey has tried to show a little of everything, and although the result is extremely comprehensive and a fine reminder of the holiday, it is inevitably disjointed.

Shots from Moving Vehicles

There are quite a number of shots taken from moving vehicles—cars, trains and boats. It was interesting to notice how smooth were some of the last mentioned, but as a general rule, such shots are better avoided. If you *must* take them, it is wise to follow Mr. Carey's example and include a part of the vehicle in the immediate foreground. This not only adds depth to the picture but explains the bumps and jerks!

Mr. Carey adds that his 1938 Kodachrome films appear to have faded, and that a member of the New York 8mm. Motion Picture Club also comments on Kodachrome fading in a recent tape message. I should be interested to hear of other readers' experience in this respect.

Another holiday film comes from Dr. Hall of Bowness-on-Windermere. It runs to 50ft. of unedited Kodachrome—unedited because

"I did not want to cut the film more than I had to as my splices are usually so bad". This is a matter that seems to worry many beginners but if they use an efficient splicer (I still recommend the Marguet) and if their projector gate is properly adjusted, they should experience no trouble. I have a 200ft. film with 285 splices in it but no splice has yet given in the middle of a show.

Success Assured

Dr. Hall's film contains extremely attractive close shots of 18-month-old Timothy and his father sharing an ice cream cone—one of Timothy's first—bite by bite. The camera is close and the subjects are occupied, so the success of the sequence is assured. The second half of the film shows the youngster playing with a basin of water on the lawn, and eventually sitting in it. This, too, would make an excellent theme for a little family film, but, to get the most from it, some sort of plan is essential, even though it may have to be modified to suit the circumstances during shooting. Even more important, it needs to be edited afterwards to present what there is to best advantage.

If you try to make do without splicing, continuity becomes extremely difficult to maintain. There are some places in Dr. Hall's film where jumps in continuity could have been concealed by a more judicious use of cut-ins (e.g., of the dog). However, the film really is a charming personal record, brought to life by a generous use of close-ups.

Dr. Hall comments: "Since these shots were taken (with the fixed focus 3in. Mytal) Tim has become very camera-conscious. However, I have now a 1½in. telephoto for the Sportster so I hope I can secrete myself away from him. So far, all I have are some nice out-of-focus shots! I have often toyed with the idea of a cable release for the Sportster: perhaps you could tell me if this is possible to arrange".

As other readers have also asked this, I enquired of Rank Precision Industries, who tell me they cannot offer any hope of a remote control cable release being produced in the foreseeable future, but that "a number of suggestions are under review".

Dolly's Day Out by Mr. K. McManus of St. Helen's (75ft. of Kodak pan, f/1.9 Kodak 8-60 camera) is perhaps the most accomplished film of any yet entered for my competition. A little girl approaches, wheeling a doll's pram. She stops to hold up a notice on which the main title is written. This irises-out and the picture irises-in to disclose the pram hurtling towards us. Then the little girl is seen chasing it. The pram is rescued by another child, and so the two children meet and make friends (Mr. McManus does not make it clear



How can a club make a holiday film? By producing a satire on them, as the 8mm. unit of Clapa Cine Group did. The story concerns a pampered young person who finds simple back-to-nature pursuits very exhausting.

whether or not they already knew each other).

This is an effective opening, but I thought the situation might have been put over more clearly—without the iris-in and out. The girl could have been shown putting down the notice and turning back to the pram, only to discover it rolling away from her. Then she could have pursued it, as before.

The children play ball together, rescue it from a pond (there is an amusing shot of one of them trying to dry her feet with the other's handkerchief), take the doll for a walk, get caught up in a ball of wool which they drop (this episode is one of the few that appeared staged), feed the ducks, eat ices (good C.S. here, but why wasn't it a C.U.?) then finally wave goodbye to each other. The one with the pram turns back to it, only to discover that once again it is rolling away from her—The End.

As you will gather, the film was very carefully constructed. The acting is pleasing and the camerawork assured (a tripod was used throughout). Mr. McManus tells me that the film (it runs to about 60 shots) was taken one

summer's afternoon, the story being built round one of his younger children and her favourite toys—her doll and pram. "The scene is set in a local park and a friend was invited to help the story along. Unfortunately what promised to be a glorious day deteriorated into a somewhat gloomy one—the last shots were hurriedly taken between showers. Retakes were shot six weeks later during a heat-wave. I hope they are not too obvious". It is a measure of the appeal of Mr. McManus' story that they are not.

CINE CIRCLE HOLIDAY FILMS

I am grateful to Mr. Day of A.C.W. 8mm. Cine Circle No. 3 for inviting me to see the programme of members' films being sent round with their circle book. They were an interesting collection. *Scottish Holiday*, by Mr. Wilf Watters, is a 200ft. Kodachrome record of a holiday spent mostly on horseback. Some of the shots were actually taken on horseback—not really the best way of securing a moving camera effect! As a personal record, the film is rather marred by under-exposure, and too great a reliance on long shots. Outside audiences would appreciate knowing where the film was shot. As it is, they have to wait for a chance shot of a cinema poster to put them in the picture.

Deanne and Sandra Visit Glastonbury, a pleasing little film by Dr. N. Cook, falls down because the audience are not shown nearly enough of the two girls. They are used as a linking device (we mostly see their backs in L.S.) but are never allowed to emerge as individuals. The film contains some quite attractive shots of Glastonbury but what it needs is some attractive close-ups of the girls reacting to these surroundings. Dr. Cook opens the film with a green main title and shots of green fields. Then comes a sub-title with a bright red background which I found more than a little disturbing.

Too Many Long Shots

Holiday Snaps, by the circle leader, Mr. H. Orr, relies too much on rather meaningless L.S. of beach and sea. There are no C.U.s of his children; indeed, after seeing the film, I could not have picked them out from a crowd. However, one C.U. of two dogs tugging at a ring is quite excellent. If only the camera had always been kept as close to subjects busily engaged in doing something, how satisfying a collection of *Holiday Snaps* might have resulted!

Hitch-hiking through Germany by Mr. Peter West was a difficult enough subject, inevitably scrappy but with some colourful scenes, in a number of which Mr. West had contrived to include himself. It ends with shots of flashing

neon lights, after which "The End" title most appropriately also flashed on and off. The film of the evening was undoubtedly Mr. Day's 50ft. Kodachrome *Christmas 1955*. The indoor colour photography is admirable, and the family appear quite unaware that they were being filmed. By now Mr. Day has obviously got them very well trained!

He had worked to a script and had used his three No. 1 and one No. 2 photofloods, and

close-ups. It was taken with a Bolex L8 for which he had no telephoto, but this need not have prevented him approaching closer to his subjects.

He had, for example, some good shots of children scratching pictures in the sand for a competition, but missed the chance of including C.U.s of them engrossed in their chore. And, as he devoted some time to this competition, I would have liked to have seen the winning pictures. Perhaps I did, but, if so, there was nothing to differentiate them from the others.

I would also have liked Mr. Simpson's family to have been more clearly identified. Had we seen them arriving on the beach together at the start of the film, outside audiences would have been able to recognise them later on. As it is, it is a little confusing. Of course, this would not trouble the family audience. A more serious cause of confusion, though, was the way one tended to jump from a shot of, say, a boy in the sea in trunks to the same boy on the beach in shorts, then back again to the sea . . . I know that holidays are like this, but a film needs to be a little more organised. One afternoon on the beach usually provides a better subject than several haphazardly presented, as it gives the producer a theme round which to build his film. It is a common failing of holiday movie makers that they tend to tackle far too much. Yet notwithstanding these criticisms, I must admit that I really enjoyed the film and am sure it goes down very well indeed with the family circle.

PORTRAIT GALLERY



A collection of close-ups to which you are invited to contribute.

No. 5. This frame enlargement of a shot of a Marshland sheepdog comes from an 8mm. film on Kentish farm life by Mr. John Winterburn of Wakefield. Remember: the closer the camera, the more appealing the shot.

Siemens C8 camera (with f/2.5 focusing lens) to excellent effect. The very firm pan tilt head on his tripod he had converted from an ex-W.D. Mark II Astro-compass head at a cost of 8s. 6d. He says he wished he had had a wide angle lens so that he could have got further away from his subjects. My reply was that it was the nearness of the camera which largely contributed to the considerable charm of his film.

There are seven members in this cine circle and the book takes three or four months to circulate. Mr. Day is lucky in that two members live very near him, so they are able to meet, but they were dubious about my suggestion that they should go along to the local cine club where they could meet yet more enthusiasts. They said they were not really interested in taking an active part in club activities. In our club, at least, no one is under any obligation to do anything, but from our common experience we can often save each other a great deal of trouble. If you are really keen on cinematography, and have a properly run local club, can you afford not to join it?

CHILDREN AT PLAY

Children at Play is a 200ft. Kodachrome record of a holiday in Pembrokeshire sent to me by Mr. J. Simpson of Woodford. It is a happy little film with some effective M.S. of the family, none of whom seems conscious of the camera, but as Mr. Simpson himself knows, it would benefit greatly by a much greater use of

Jeremy is an 80ft. black and white film by Mr. L. C. Dudley of Sheffield, 7. First, we see the producer's young son playing in the garden. The picture is not always framed to the best advantage, there often being a lot of empty space above the boy's head, but with a bit more practice, this and the occasional camera unsteadiness will doubtless be cured.

There is an excellent M.S. of the child blowing bubbles through a ring and enjoying himself hugely. It was a pity that Mr. Dudley could not have approached closer and secured some charming C.U.s of him while he was absorbed in what he was doing. Indeed, I would have liked to have seen this shot, or the later ones of him struggling to hang up the washing, built into a complete sequence. A little story might well have emerged. This would be much more satisfying than a series of almost unrelated shots, and would give plenty of opportunity for those expressive close-ups, essential to every family film.

Mr. Dudley ends his picture in an original way. First comes the title: "But—wait a bit—what's this? Surely this isn't Jeremy?" (This is animated, so that the title appeared line by line.) Then comes an extract from a Felix the Cat film. Finally we have a jumbled-up title, which resolves itself into "This really is the end". A bright idea, this, but the Felix extract is far too long. After all, the film is meant to be about Jeremy!

LIGHTING AIDS

I was rather shaken recently when, in a discussion with some cine enthusiasts, it became clear that one of the group did not know what was meant by " $\frac{1}{2}$ -front lighting". Well, it means that the main light on the subject is *not* immediately behind the camera (front lighting) *nor* exactly across the field (side lighting) but midway between these two—as illustrated by the shadows in Fig. 1. This is the ideal lighting arrangement for normal use, because it is sufficiently frontal to light fully the parts of the subject seen by the camera, and it is sufficiently "side" to give that useful suggestion of depth to the picture.

You further enhance this sense of depth and perspective in your picture by filming exteriors when the sun is comparatively low in the sky, giving long shadows; as shown in Fig. 1 the shadows are about three times as long as the height of the children casting them. Incidentally, this often further aids pictorial quality, because it is normally easier under these conditions to find other shadowed areas against which the faces of the subjects should be placed so as to heighten contrast and add a brisk air to the picture.

Positively No Exposure Problem

Fig. 1 is a typical "average subject" about which there is no exposure problem whatsoever, even with colour film. You simply apply the appropriate exposure for average subject as given in the film maker's instructions, because your subject is fully illuminated by the sun. But if you now turn around and film with the sun giving $\frac{1}{2}$ -back lighting, that is to say, with the sun half-way between side lighting and direct back lighting, then the exposure problem can only be settled by compromise.

The only part of the subject *seen by the camera* that now receives the sunlight is the *outline* of anything caught by the sun, plus any surfaces flat enough to have some reflective powers from sun to camera. All the rest of the subject—i.e., the vast majority of it—only receives the amount of light appropriate to the sky and general surroundings regardless of the sun. Accordingly you have three choices in exposing for these back-lit subjects:

Ignore the Sun

(1) You can expose for the small sunlit parts, giving the same exposure as for front lighting, in which case the result will be a normally-exposed outline where the sun struck, with all the rest of the picture too dark to see—very under-exposed.

(2) Or you can expose *ignoring the sun*, which is the best general advice and is given, for example, in all exposure guides which advise the same exposure for back-lighting as for cloudy, bright. The result is a normally-

exposed picture with an over-exposed outline where the sun strikes, and this generally looks effective. Fig. 2 was so exposed: but it is worth noting that you get an uncertain idea of the effect in a still, because there is more latitude: in general, a movie shot would look rather brighter at the sun-struck outlines than Fig. 2 looks.

(3) Or finally, you can compromise, by setting the lens aperture halfway between (1) and (2). This reduces the over-exposure of the bright outlines, but at the expense of darkening all the rest of the subject. It is only recommended in special cases, for example of a group



Fig. 1.

of people or of statues where, in fact, the number of bright outlines is large compared with the total picture area.

Fig. 2 also illustrates the long-shadow effect; of course, with the sun so low in the sky, you cannot have it directly behind the subject unless some part of the subject can be arranged to prevent it striking the camera lens and thus spoiling the picture. I must admit that Fig. 2 also illustrates how you can wreck a picture by having some undesirable foreground feature at the centre: in this case the square clothes-line post divides the frame in two most unfortunately. If this is quite unavoidable in a camera set-up, the only way to minimise the ill-effect is to make the shot a slow pan.

A point of interest in Fig. 1 is the use of natural action to secure an interesting shot of children. Here, one child is sighting the other in the viewfinder of a box camera. It is amusing to take a movie shot of a group being organised and photographed by a still cameraman. They shuffle around, indulging in the usual brand of repartee and all looking and behaving quite normally—till the instant that the stills man cajoles them to stillness, when they stiffen into unbelievable abnormality. Later they will comment unfavourably on this,

when handed their copy of the photograph. Then you can screen your film of it all.

Tape Standards

Even the amateur who at present may be quite uninterested in sound on tape or on what-you-will is bound to be slightly interested in the standards being formulated for these new techniques: because cost and convenience depend a lot on the speed with which standards are agreed. So it is good news that last year's International Standard Organisation convention at Stockholm got on well with tape standards. The items included



Fig. 2.

magnetic striping on single- and double-perforation 16mm. film for use as described in my note on the Kelvin & Hughes recorder last month.

Take It On Holiday With You !

Possibly on account of my early experiences with 35mm., when I did quite a bit of hand-turning of projectors and occasionally used a horizontal rewinder, I have often felt that conventional editor - rewinder - viewer - splicer equipments would be considerably improved if the reels were on horizontal plates behind the viewer and splicer base, and if a handle was provided at the right side for passing the film through the viewer at or near 16 frames per second.

And hey presto! on opening a glossy American magazine on plastics I see a picture of this very article—the Kalart, made from three main phenolic mouldings on a steel plate base. The viewer shows 8mm. film on a screen 2in. wide, has a simple film path with one sprocket and four idlers, a centrally-mounted splicer, handle with presumably 8-frame-per-turn movement, and the supply and take-up reels mounted leaning away from the operator at an angle of about 45 degrees.

The neat-looking assembly is mounted on a baseboard about a foot wide, and a design of this type has the undoubted attraction that it could be marketed comparatively cheaply as a complete unit. Being light, compact, and highly portable—and needing no support other than a nearby light or power point—it would permit the convenience of doing quite a bit of cutting of one's holiday film during the inevitable paralytically wet day that so often occurs towards the end of the second week!

Family Film Fun

All families have their pet sayings and jokes, often handed down from comedians and/or martinets of past generations. They range from deliberate mispronunciations such as *pictureskew* instead of *picturesque* to inspired points of law prescribed by adamant aunts, such as: *Post cards aren't private. Anyone can read them.* And, of course, there are coined or mis-applied adjectives, such as referring to any temperamental inanimate object (including sewing machines) as *brutal*.

All this has something to do with the amateur cinematographer when he is making family films. Only too often these films are straight, unadorned records of some everyday action which lacks highlights and any factor of permanence, and their sole attraction lies in the record of the people in the picture. The fact that this attraction is very considerable in itself both explains the popularity of family filming and illustrates how little incentive there is to adding extra refinements that will enhance the pleasure that these films will give in later years and to future generations.

So I strongly recommend writing into your next family film one or two such family idiosyncracies. They can often be introduced in a sub-title, or one might even re-enact the historic circumstances from which some of the sayings might have originated, as when the indiscreet young girl was discovered reading the lurid post card, or when the sewing machine ran amok and stitched the curtain firmly to the table cloth.

F.B.K.S.

"Odd Shots" fans will have noticed an addition to the distinctions following the author's name. F.B.K.S. is the highest award to which cinematographers can aspire in this country. In congratulating our old and very good friend, George H. Sewell, on his election as a Fellow of the British Kinematograph Society, we point with satisfaction to the fact that it is through A.C.W. that he has exerted most of the influence he wields in the narrow gauge field, the Fellowship citation acknowledging his outstanding services to cinematography, particularly 16mm., by filming and writing. Those services are further acknowledged by his re-election as chairman of the Society's 16mm. Division for 1956-7.

The National Film Theatre, erected as a temporary structure for the Festival of Britain (when it was known as the Telekinema), is to be demolished next June. The new theatre nearby will have more seats, extended club facilities and additional equipment (16mm. magnetic/optical projectors, adaptation of existing 35mm. projectors for variable picture ratios, screen with variable masking). The L.C.C. is providing the building but not the equipment and furnishings, and an appeal is being launched to raise the sum needed. The B.F.I. Secretary at 164 Shaftesbury Ave., W.C.2., will be pleased to send details.



exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

HOLIDAY FILM TECHNIQUE

Sir,— Having recently returned from a holiday in Spain, where I used my cine camera for the first time in fourteen years, it occurred to me that a summary of my rediscovery of how to take pictures might interest fellow enthusiasts.

The first tenet is that the moving picture should move—not all the time, of course, but rhythmically (see Pudovkin). But it was some time before I realised again that, as a moving object steals attention, application of the laws of composition of still photography is limited to a few obvious ones. Conversely, for still subjects like architecture, I consider panning over the portico and facade quite justifiable, as this, in fact, is what the eye of the tourist does—and the eye has no wide angle or rising front.

I planned several possible opening shots—a palm tree with waving fronds, a vibrant fan, a castanet band (this last for a silent film is absurd)—and concluding ones. Rigorously resisting photographing dock scenes and Van Gogh postmen in France, it was only on observing an obviously Spanish bird hopping on the railway track that I decided to unpack the camera.

Positively the Only Appearance

My two companions did not appear like wandering ghosts in every shot. They starred in only one as two lanky Englishmen fingering an agave cactus to see if it was real, and then only to give an idea of the size of the Roman triumphal arch near Tarragona. The use of angle shots to add variety to rapidly repeated movement, such as that of the shoeshine boys at work in Barcelona, proved to be preferable to tracking.

Unless it is too lengthy, a movement should be allowed to complete itself. That shot of an aeroplane taking off which I see every time I go to the films lasts up to twenty seconds, yet a star swimmer dives into the water and the ensuing ripple is often cut as though it were insignificant.

This business of learning to assess what one sees in the viewfinder is difficult. I was so preoccupied with keeping the frame straight that much got by me. My camera oddly stops if I do not wind it up. This spoiled two shots. In one of them two boys and their barrow crossing the road reach the middle and miraculously turn into a beautiful senorita walking the opposite way. By cutting at the

transformation and changing the order, this oddity is in some measure remedied.

I hold the camera in the hand, having seen too many films anchored to mediocrity through the use of a tripod, as though a dwarf had shot them. Filming flamenco dancing is hardly possible unless one can plan beforehand. The snatches I secured, soundless, colourless, are not even a record—they are a travesty.

As regards exposure, every shot "came out", which is what one expects, but with high contrast, perhaps caused by over-exposure or by the compensation accordingly used in processing. In the Mediterranean sun, $f/22$ was too much. I conclude wishing you sunshine for all your holiday shots.

WHITEHAVEN.

RUPERT L. TAMS.

TONING DOWN TAPE

Sir,—Tape recordists often find the opening of music too loud—or maybe the whole passage. One of my most precious possessions is a cylindrical magnet lin. dia. and lin. long, from a scrap speaker. A touch of this after the tape has been by the soundhead, and volume is reduced by about one-quarter on certain tapes. By letting the moving tape wrap one-third round the cylinder, more is reduced—probably half.

One just listens after making the recording, and moves the magnet forward to the tape. A large open tape deck is an advantage, and on my Celsonic I can touch the tape just half a second after it plays, which is, I find, the "mental reaction time" without hurrying.

By the way, why not one or two Tape-Sync. Circles? There seem many ideas flying around! I've even had some tape-spondence from that progressive place, Johannesburg, about it, and Capt. B. P. Smith most kindly sent me lots of news on tape, which I returned with my news. They're the cat's whiskers: 1,100 in the University Hall, nearly 400 members, and an 8mm. show with 550 and a very large picture, S.O.T.S. . . . That means, Sir, Sound-on-tape Strobe.

JERSEY, C.I.

S. JEPSON.

HOME SHOW PROGRAMMES

Sir,—I agree in the main with your correspondent, J. Joyce (June) (who asked whether the home movie show can survive as a family entertainment in competition with TV). Fifteen minutes of Chaplin even, are usually enough. When I was faced with the problem of making up a silent programme in support of *Metropolis*, which I had been requested to

show, I used my own film of life in the Forces in BAOR and films from the Swiss National Tourist Office and from Butlins, thus building up a three hour programme, a third of it in colour.

The key to future shows, so far as I am concerned, is in borrowing suitable publicity films, some of which are available for exhibition in the home.

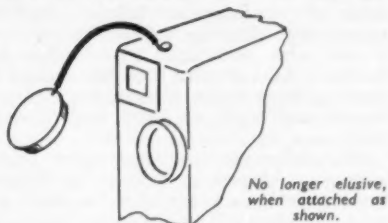
RUGBY.

R. B. RATCLIFFE.

THAT ELUSIVE LENS CAP

Sir,—Many Eumig C.8 owners must have removed the plastic lens cap on numerous occasions, gone through the motions of filming, and subsequently spent considerable time searching the neighbourhood and all pockets for the elusive lens cap! I find that an effective cure is to attach the lens cap to the camera by a short length of strong fuse wire.

With a needle or pin, pierce a hole near the rim of the plastic lens cap. Pass the fuse



wire through and secure both ends under the screw which is provided on top of the camera for securing the wide angle viewfinder attachment. If, before doing this, a piece of the rubber covering of a small length of wire flex is removed, and threaded over the fuse wire, the finished job will not look unsightly. The illustration is self-explanatory, and the small photograph (not reproduced) shows that the fuse wire is firm enough when bent to support the cap well out of the field of view of the camera.

Incidentally, this arrangement also helps to cut out the awful experience of filming with lens cap on, as when the latter is in position, the rubber-covered fuse wire may be seen menacingly through the viewfinder!

Thank you for the wealth of information afforded by A.C.W.

B.F.P.O., 40. SGT. L. E. ALLEN, R.A.F.

BRONCHO BILLY RIDES AGAIN

Sir,—I am very interested in cine antiques and have recently acquired a Pathé Freres 28mm. KOK projector. This, introduced about 1912, is, I understand, the granddaddy of all narrow gauge projectors. It lacked the dynamo, cranking handle and lamp, but by advertising I managed to complete the outfit; and as yet another instance of the friendliness among cineastes, I should mention that one fellow enthusiast motored over from Kettering to present me with a lamp and a paper screen originally sold with the KOK!

It was quite a thrill to lace up, crank the handle and see Broncho Billy Anderson ride across the screen, the picture being wonderfully steady and flickerless despite the single bladed shutter. Cranking the handle is quite exhausting and one has had enough by the end of a full reel. My sympathy goes out to the old time projectionists who patiently ground through such films as *Flirting with Fate* (Douglas Fairbanks, 1917) which was put out on 28mm. as an eight reeler.

I imagine a motor drive was available, but I see no place where one could be fixed on my model. Could the excellent A.C.W. give us an article on old equipment?

LEICESTER.

B. V. BATES.

Yes, an article is on the way.

ACTING IN AMATEUR FILMS

Sir,—I and a number of my colleagues are hoping to form a group whose aim will be to study and experiment in the techniques of film acting and direction, and to make ourselves available to the Streatham Cine Club and similar societies for the purpose of making films. The idea originated with the S.C.C., who found themselves handicapped by the absence from their membership of anyone with acting or theatrical knowledge or ability.

My friends and I have been connected for some years with the little theatre movement, and are interested in film work, but are conscious of the need to assimilate new techniques of acting, direction, scripting, make-up, decor and so on, and we should be grateful if you can put us in touch with anyone who can help.

BROMLEY.

CLIFF WILCOX.

We heartily welcome our correspondent's interest and have sent him some suggestions on acquiring the experience required. We hope that other little theatre groups can be persuaded to offer their co-operation to amateur cine societies.

WIDE SCREEN FILMING

Sir,—In a leaflet extolling the virtues of an anamorphic lens, it is urged as an economy in film that as you get twice the width, you require only half the footage. Surely the writer had his tongue in his cheek! Wide screen is, I think, the province of the professional, and I think amateurs should keep to the classic format. After all, it is the script that matters, not the shape. One famous director and poet has said that next time he writes a poem, he is going to use a big sheet of paper.

BEXLEYHEATH.

F. W. HOLMES.

The case for normal ratio is not to be made out by misrepresenting that for wide screen. The leaflet in question says: "Because you get twice as much picture on the same amount of film, you 'obviously' effect an economy. With twice the horizontal coverage, a story or scene can be shown in less time. The need for panning is greatly reduced. There is less chance of the cameraman missing important action in, for example, a football game."

BAN WIDE SCREEN?

Sir,—A year or two ago, if anyone mentioned "format" in connection with cinematography, we should not have understood what he was talking about. Now it appears that this ugly

word is creeping into common usage among amateurs, and I should like to say at once that it should have no place in the amateur cinematographer's vocabulary.

The relative dimensions of the screen should be of no importance whatever. Wide screen is merely a showman's crude device to cover up the deficiencies of professional films and can do nothing to improve amateur films. I have no doubt that a few gullible amateurs with more money than talent will fall for this gimmick, but I sincerely hope that A.C.W. will make it clear that no films in wide screen format (there, I've used it again!) will be allowed to be entered for the Ten Best competition.

Rush Green,
Romford.

N. E. ROLL.

But if screen dimensions are of no importance whatever, why ban a specific dimension?

CLARION CALL

Sir,—Many old hands at the game glibly reel off a frustrating set of cast-iron rules for making "perfect" films. Someone even went so far as to suggest in A.C.W. recently that we mark black blobs on our viewfinder in order to make all shots almost identical in composition. How dull and monotonous!

Film making is a very fluid, boundless art, which should be unfettered by tradition. Every film should be an adventure in searching for new ideas, dramatic angles, exciting new effects. The professional industry suffers very badly from far too much technical perfection these days, grinding out film after film, all boringly similar. CinemaScope and the like are offered instead of the thrill of powerful technique.

Come on, amateurs, put on your thinking caps and show them how! If planning is absolutely necessary to put over an effect, then—damn it—pan! Sideways movement across the screen against a stationary background can convey every impression of speed, from a snail's pace to greased lightning.

Get down on your stomach or lie on your back to angle up. Climb up on the roof and angle down. Rock your camera to add power to a car, train or boat ride shot. Try anything once, but let's see some originality instead of tame monotony. Just don't overdo anything!

Parkhurst,
Johannesburg.

JAMES M. GIBSON.

SHERLOCK HOLMES FILMS

Sir,—With reference to the Classic Film Club, mentioned by "Centre Sprocket" recently, the little information I can give is no doubt already known to the Sherlock Holmes Society. In 1920, when I was 16, I worked for the Stoll Film Company, whose studios were in Temple Road, Cricklewood (now Smith's clock factory) and one of my jobs was to paint the titles of the Holmes films on the tins. I remember *The Hound of the Baskervilles* (feature film) and the following two-reelers: *The Man with the Twisted Lip*, *The Beryl*

Coronet, *The Solitary Cyclist* and *My Angel*.

The directors working at that time at Stoll were Maurice Elvey, Martin Thornton and A. E. Coleby: I have an idea it was Coleby who directed the Holmes pictures, which I should very much like to see again (for years I kept cuttings from them). I am surprised that some copies still exist.

I bought the June A.C.W. to read on my way to Elstree the other day. I am not a regular reader, but will say this about it: it is a first-rate publication for its technical accuracy.

LONDON, N.W.11.

A. DYWELL.

THE D-E MYSTERY

Sir,—I recently exposed an 8mm. Kodachrome film, bought in the usual sealed tin and sealed carton, and on receiving it back from processing was amazed to find that, in addition to my own shots, it contained a complete superimposed series which I did not take, some of which are as follows: harbour or estuary with shipping and twin ferries crossing; a river with pea-shaped island, taken from a height; a field of what look like mauve tulips; sheep grazing beside a wide ditch; a two-way motor road, traffic on right, large iron bridge in picture.

Obviously the film had been previously exposed, I suspect in Belgium or Holland. If anyone recognises the shots as having been taken by him, will he please get in touch with me. In the meantime, the problem is: how did an exposed film get on my dealer's shelf for sale as a new, unexposed film in sealed tin and sealed carton? And who replaces the film?

11 South Road,
Felpham, Bognor Regis,
Sussex.

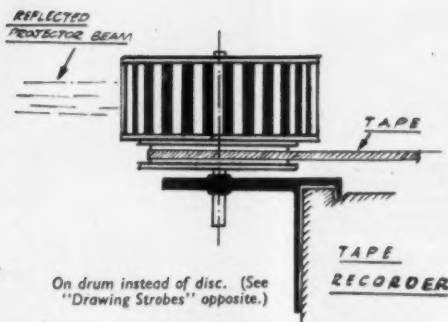
L. J. STANLEY.

Here's a problem which surely must be unique. As to how an exposed film came to be sold as raw stock, your guess is as good as ours. As to who shall replace it—and a replacement is obviously called for—the situation remains obscure until the first owner is traced. At present our correspondent is in the exasperating position of being unable to prove that the film was not, unknown to him, double-exposed while it was in his possession so that it is doubtful if either dealer or manufacturer has a legal responsibility for this extraordinary mischance. He could only provide proof if the film contained, say, a news shot, which could be identified as depicting an event which took place before he bought the film. But the information which the original owner can give, together with that provided by the serial number of the carton, should enable responsibility to be sorted out.

TILED TITLES

Sir,—It occurred to me that fellow readers may be interested to learn that particularly effective title backgrounds can be made from the linoleum squares sold in most furniture shops for artificial tiled floor coverings. The squares, which cost about 1s. 6d. each and measure 9in. by 9in., are obtainable in a wide range of bright colours in various streaked and mottled effects and also with a plain finish. They are, of course, eminently suitable as backgrounds for titles on Kodachrome.

Lettering can be applied quite simply by brush in process white or poster colour, mistakes and, of course, the whole title, being



readily erased with a damp piece of rag. Centering presents no difficulty, as guide lines can be drawn with chalk and later rubbed off. If hand lettering is out of the question, the usual lettering sets can be used quite satisfactorily, since rubber adhesive will keep the letters in position. This can be removed quite easily with petrol when the titling session is over.

One of the great advantages of the lino squares, apart from their permanency, is their matt finish, which, of course, entirely eliminates the reflection problems encountered with glass or the glossy plastic backgrounds sold commercially with titling sets. This applies particularly to titles made outdoors in sunlight.

R. J. DEACON.

TITLE BACKGROUNDS

Sir,—Like some of your readers, I at first got unsatisfactory results from my Movitex titling set because the shiny plastic background reflected light into the lens; also, the holes in which the letters are inserted looked unsightly. I overcame the difficulty by cutting a piece of black paper (7d. a roll from art shops) to the required size, placing it over the perforated background and pushing the letters through it. They should not be forced or the prongs on them may break. If they do not go in easily, press them onto the paper so that the prongs leave impressions, which are then pierced with a needle.

MURTON, NR. SWANSEA.

JOHN LEWIS.
(AGED 15)

HELP FROM FINLAND

Sir,—I think A.C.W. is one of the greatest helps to any cine fan. I am a convert from still photography, and by reading your articles for beginners have made a good start in the 8mm. field. Indeed, my friends are already pestering me to show them the films I've taken, and now that I have got them interested I intend to make some story films.

I had no instruction book for my camera—a second-hand Ercsam Camex—but through the medium of A.C.W. managed to secure one from a cine enthusiast in Finland. If anyone in this country would like these instructions, I should be only too pleased to oblige.

34 Chaucer Road, Herne Hill,
London, S.E.24.

J. I. TRIGGS.

DRAWING STROBES

Sir,—I read with interest "Strobes in the News" (June) and the fact that several readers are experiencing difficulty in drawing a "neat and accurate stroboscope". A friend and myself have overcome this difficulty by drawing our strobe on the side of a drum, instead of on a disc. Having calculated the diameter required for the tape path on the pulley, it was a simple matter to draw 48 lines $\frac{1}{16}$ in. wide and $\frac{1}{16}$ in. apart on a rectangular piece of paper.

This was then pasted on a drum whose circumference was the same as that of the length of the "strobed" paper. The drum was then fixed to the top side of the pulley. This has the added advantage that it is somewhat easier to direct part of the nearby horizontal projection beam on to a vertical surface.

LEEDS, 6.

KENNETH HUGHES.

PROJECTING WITH THE ACE

Sir—As a proud Ace owner, may I pass on this tip to other Ace users: if uneven pull-down is experienced, twist the film before it enters the gate. May I say how much I like a Movie Maker's Diary and Cine Club Nights Entertainments. What value for money A.C.W. is!

Eastfield,
Scarborough.

DAVID A. WHITEHEAD.

O.K. NOW

Sir,—Mr. J. Strange (who mentioned that his wife was too self-conscious to permit him to take a succession of shots of her in public) may perhaps be heartened to know that my wife, too, shared this disinclination but that time (and wasted film) have rectified it.

WEST GORTON.

R. H. W.

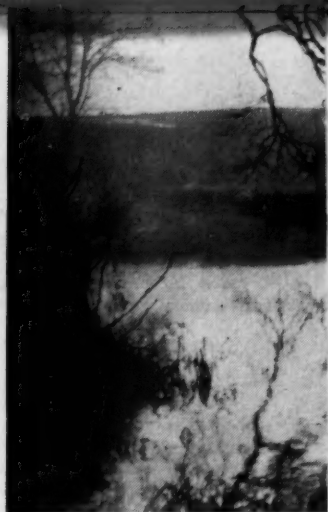
WANTED

16mm. colour or monochrome shots, vintage ones particularly, of the Festiniog Railway. Said to be the oldest narrow gauge passenger-carrying line in the British Isles, it runs from Blaenau Festiniog to Portmadoc. (It is not the railway featured in J. J. Butterworth's *Blaenau Festiniog Line*, 1948 A.C.W. Ten Best). First opened in 1836 for horse-drawn slate-trains—writes Mr. W. B. H. Baxter—and later using quaint double-ended engines looking like two small locomotives backed into one another, the major part of the line needs extensive renovation, to which end it is supported by a society of enthusiasts.

To increase membership of this society it is proposed to make two 16mm. films for free distribution to clubs and societies, one—in colour—showing these picturesque trains running in Snowdonia, and the other recapitulating the historical development of the line. It is for these that shots are required (vintage ones would be duped, if necessary) by Mr. Baxter (85 Tattersall Gardens, Leigh-on-Sea, Essex) who, with other members, is working on the films on behalf of the Festiniog Railway Society. Already British Movietone News and BBC Television News have contributed 16mm. reductions of shots of this year's re-opening of the line to Minffordd; these include "breathtaking shots taken by the newsreel men from a member's Auster aircraft flying at low level".

16mm. Kodachrome shots of a glacier. If they contain moving figures, they should have been taken at 24 f.p.s.—H. L. Boorer, 48 Park Street, London, W.1.

Instruction book for Bolex L8—R. A. Suckling, 580 Kenton Lane, Harrow Weald, Middlesex.



The film opens with a medium shot of a little river bathed in yellow autumn sunshine. The quietly flowing water, an occasional dead leaf on its surface, suggests the gentle ebb of the year. Superimposed on this scene are the titles, including the quotation from R. W. Emerson's essay on Nature from which the main title is taken ("The beauty that shimmers in the yellow afternoons of October, who ever could clutch it? Go forth to find it, and it is gone; 'tis only a mirage as you look from the windows of diligence").

The opening music is a plaintive but pleasant and lively melody, with oboe prominent, from Ravel's *Le Tombeau de Couperin* suite. After the titles the camera pans very, very slowly down the river and brings into view part of an overhanging tree, its leaves yellowed. Superimposed on this, the single word "October" fades in and out. Cut then to a close-up of a seeding briar, with quick tilt up to long shot of a river winding away through an autumn-tinted wooded valley.

The music fades out and a girl's voice recites some verses from a poem by Chatterton, beginning: "When Autumn, serene and sunburnt, doth appear; with his gold hand gilding the falling leaf . . .", to the accompaniment of a sequence of miscellaneous autumn scenes, some of them directly associated with things mentioned in the poem, most of them merely symbolic of autumn beauty in general. After these verses, which end with the sober reflection: "Methinks my heart's delight is mingled

"The Beauty that Shimmers" G

JAMES HAYNES describes a search which ended tri

with some care", new music is introduced, the mysteriously lovely slow opening movement by clarinet and harp from Ravel's *Introduction et Allegro*.

This music, whose tempo increases a little later when the strings enter, sets the mood for much of what follows—a parade of all the sights of the countryside in October; the trees, their yellow, brown and russet leaves, the berries and nuts, the fruits, the mushrooms and toadstools, the flowers, the birds, beasts, insects . . . but it is not allowed to continue to the point of monotony. Interruption is provided by some further lines of poetry appropriate to the woods and the streams by which we linger a little.

Later come some livelier melodies (e.g., allegro movement from string quartet, repetition of opening melody) as the content and mood of the visuals alter.

All through the film the various sights of the countryside in autumn, music from the same composer, Ravel, and carefully chosen verses from some of the English romantic poets, are designed to harmonise and conjure up an



Simmers . . . Go Forth to Find It!"

triphantly with the award of an 'Oscar' for *Only A Mirage*.

impression of the prevailing mood of the season, a feeling of sadly-sweet melancholy, a solitary communing with nature and a philosophic reflection on the departure of summer.

The fall of the leaf is dramatised by some quick cutting in the visuals accompanied by crescendoed symphonic music (Piano Concerto for Left Hand), to be followed by a slow-moving sequence in which colder colours predominate. We see the mists and fogs, the bleak and dark and damp things. Thomas Hood's lines personifying autumn as a mourning mother come in most aptly here: "Alone, alone, upon a mossy stone, she sits and reckons up the dead and gone . . ." and the music is a dreary dirge from the bass strings and woodwinds.

But this mood is dissipated gradually and the film ends on a note of cheerfulness and hope with a brief recapitulation in quick-tempo cutting of some of the livelier mid-

sequence shots—the minnows in the stream, the spider and the fly, the butterflies, the dancing berries. Then come a very slow fading of the day into evening and night, sunset scenes, etc., the music (conclusion of *Ma Mere L'Oye* suite) simultaneously building up gradually in tempo and volume until final triumphant chords are heard as the sun at last sets and leaves on the screen only the murky yellow fog of twilight.

I have given this rather lengthy description of *Only A Mirage* mainly in order to indicate the importance of the musical accompaniment. Films about the seasons are quite understandably in great favour with amateur cameramen, but are usually boring to general audiences, since they invariably consist of little more than "a succession of pretty pictures", as someone remarked in *A.C.W.* some time ago. *Only A Mirage* is not much of an exception in this respect; I have attempted to divide the visuals into some kind of logical order, but the sequences are by no means compact or fully defined, and the film alone is obviously most tedious to watch.

However, I believe that the addition of sound makes all the difference, especially to those who like the kind of music used. I have found, too, that in some cases the visuals also lend something to the music. Friends who, before seeing the film, have expressed a prejudice against Ravel as a composer, have afterwards delighted me by remarking: "But surely that isn't *all* Ravel's music?"

Of course, I do not claim to be the first to

Photographs on these pages are all frame enlargements from the Kodachrome film.





The life of the Cork countryside is re-created by delicate strokes guided by the artist's eye in *Only A Mirage*. The producer found that he had to be "in the mood" for shooting but that imagination was quickened by remembered music. The film, he says, was "largely inspired and consistently impelled by my musical listening and to a slightly lesser extent by my poetry readings". He had no shooting script, but nearly every shot was made with due consideration for its place in a sequence.

discover that programme and impressionist music of this kind is ideal for film accompaniment, or that much of it is capable of varied, even universal, application. For instance, the *Introduction et Allegro* was originally composed as a representation of windmills, but very little imagination on the part of the listener can make it represent several other scenes and movements equally well. Delius' *In a Summer Garden* does not necessarily have to conjure up mental (or filmic) images of roses and hollyhocks, and Vaughan Williams' *Symphonia Antartica* can be heard in relation to other things besides icebergs.

Only A Mirage was therefore largely inspired and consistently impelled by my musical listening and to a slightly lesser extent by my poetry readings. I found that while shooting and editing I had to be "in the mood" for it. I had no shooting script but nearly every shot made was subconsciously or intuitively considered with a certain sequence in mind, this in turn being based on some lines of a poem or some music remembered.

Natural Lighting

At the outset I had firmly resolved that all subjects would be photographed in a simple and straight-forward manner, in their natural settings and with the natural lighting. This, I knew, would take me a very long time. Opportunities for nature photography for an ordinary city dweller and worker are not plentiful, and the County Cork countryside, though accessible and comparatively unspoiled, is not well endowed with woods and forests.

Subjects were shot in all sorts of odd and scattered places within a radius of twelve to fifteen miles of the city, over a period of three autumns from 1952 to 1954, sometimes on the occasions of family picnic outings but more often when I could get an hour or two to myself and potter around alone. I am by no means unsociable, but the desirable degree of feeling for the subject, together with the concentrated observation called for, are best acquired under conditions when one can devote one's entire attention to the work in hand.

One of the Irish amateur movie-maker's greatest handicaps is the necessity for sending colour film out of the country for processing, Customs controls and restrictions involving long delay. Although matters have greatly improved since *Only A Mirage* was shot, the

delay is still of the order of two to three weeks. Hence re-takes demanded by incorrect exposure or other mistakes are usually impossible, and the greatest care has to be taken right from the start. For this reason, I wasted very little film in shooting *Only A Mirage*. Two hundred feet or so was discarded, from a total of about a thousand feet exposed, and that due mostly to some necessary abbreviations at the editing stage.

Orthodox Editing

The editing I carried out in the orthodox manner, separating and filing each shot and keeping an index to them with brief descriptions of content, lighting, movement, and so on. I also kept an index of single frames, cut from the beginning, and sometimes the end, of each shot. This proved invaluable when it came to the important job of shot-to-shot colour matching with film of varying vintage exposed under widely different conditions and with such long time intervals between the stages of shooting.

I hand-lettered the titles myself in white poster paint on matt black paper and superimposed them on the scenic background by the usual method of photographing the background for a calculated footage, winding back the film, and then photographing the lettering. Fades in and out were achieved by means of a lamp dimmer.

(Continued on page 378)



Miss Geraldine Haynes, who spoke the verse and prose extracts accompanying *Only A Mirage*, receives the A.C.W. 'Oscar' from Ray Boulting on behalf of her father.

A Lovely Camera . . . Why Wouldn't It Work?

10th May. Quite an exciting evening! I get a French amateur out of trouble, examine a new French camera, think up a new gadget which, by a thousand to one chance, actually worked!

Peter's friend came over to see me and kindly dropped in a few rolls of wallpaper that I wanted. He brought a magnificent camera with him called a L.D. 8. (I don't know what the initials stand for.) It is rather like a Bolex H16 in appearance though, of course, scaled down. It has all the gadgets and, more, a turret head and a well-designed pistol grip handle that positively encourages you to waste miles of film. In my opinion, much too much camera for 8mm. film, though I know enthusiasts of that gauge will howl me down! However, it really was a beautiful drop of camera with only one tiny thing wrong with it. It wouldn't work.

It was so new that its owner was still in the "look but don't touch" stage and was most diffident about taking it to a British dealer for repair. I couldn't find anything wrong with it after a superficial twiddling and twirling of knobs, and the general atmosphere wasn't exactly conducive to ripping its guts out. So I asked M. Cartier if he would care to meet me at my business next day when I would try a long shot to get it right for him. He agreed.

A Good Blow-Out

Down there we have one of those electric "dustettes" and in a few minutes I had made up my little gadget to use with it. I wanted to use the cleaner in reverse to *blow* air into the mechanism, just in case a bit of torn film was jamming a cog. So I made a rough and ready funnel of plastic material by cutting out a circle and joining it with rubber cement. This replaced the paper bag used to collect the dirt and was held in place by the cleaner's spring clip. Into the other end of the cone I glued a short piece of small gauge rubber hose left over from making some sun blinds. That was all.

We removed a couple of the outside knobs from the camera and tried blowing air through the apertures and all around the gate from both sides of the casing. Finally, I tried at the base of the pressure pad. As I said, a thousand to one, but it *worked*!

15th May. Have a new cinema screen at home measuring three by four. It is perfectly flat, pure white and gives the best picture yet from my Specto. The idea is, so far as I know, original though no doubt many readers will write in to say they've already used the same material.

Shopping around for bathroom fittings in an

Oxford Street store, I came across some laconite wall board finished with a plain white surface. Ideal for a screen but the boards were badly warped and I particularly wanted an all-white screen without a border. So I asked the salesman if he would cut me a screen—"plain old fashioned or CinemaScope, Sir?"—from a fairly flat piece and, at the same time, take especial care in delivery; I did not want the corners smashed in transit. A three by four screen worked out at 30s., even though the first one was damaged on the van and had to be rejected.

My tame blacksmith then made up a flat iron frame 2ft. 6in. by 3ft. 6in., complete with a couple of hooks at the top for hanging the screen. He charged ten bob for the job and I glued the frame under heavy pressure to the back of the hardboard to flatten it out. Black Bostick is filthy stuff to apply but really does do a good job of work. So, if you are still following me, I now have a fine new screen which is completely *washable*.

1st June. Now here's a strange story. Some time ago you read in this column about the professional demonstration to a cine club in North London of some sound equipment. At that showing, nearly everything went wrong.

The same team—"we're salesmen, not demonstrators"—have been at it again. To another North London club went this merry band to combine with the local cine dealer who had fixed up a demonstration of cine gear. They entered with apologies: "We haven't quite had time to . . ." and, "No, we haven't got around to making a demonstration film yet . . .", and so on.

This time, *everything* went wrong! No sound, funny pictures, burnt film. In the end a member had to nip smartly home and bring his own little projector to help the factory lads out. It's pathetic!

2nd June. From something costing a lot of money that didn't work, let us turn our attention to another Davis gadget that will cost you under a penny and that will *work every time*.

It so happens that I'm making a film on a staircase because about 75% of the action takes place up and down the flights. Getting the camera far enough back and lighting the little bits you can get in is the problem.

It is one that many readers have a crack at now and again because most amateur scripts intended for shooting indoors seem to include a hall scene somewhere or other. I'll lay you odds that the shots will have been taken from the first half landing. All amateurs do it and, frankly, it is a sign of amateurism.

Now I know that the professionals build their sets in the studio and can wheel away one of the walls at the drop of a hat. We can't quite do that, but we can improvise. For a start, get the camera as low as possible so that the action looks normal rather than the view of a passing bird.

* If the geography of your hall is impossibly difficult, get another hall! If you can't, either give up the idea, rescript your film or break the action down into close-ups, with hat-stands, barometers and similar things in the background. But when you're filming indoors in the hall, on the stairs or upon the landing, you'll find the latest Davis gadget invaluable.

It is simple, but deadly efficient. Just about eighteen inches of thin galvanised wire attached to each lamp standard immediately below the reflector. You can lash it to the banisters, pelmet boards, fanlights or door knobs. It will hold your lamps clear from the field of action, prevent the breaking of lamp bulbs and scraping of wall paper.

I know this only too well because, in one short filming session, a couple of the lamps went tumbling down the staircase. After the second accident we made do that night with string, but the wire is much quicker to secure and release. And, for good measure while we're on amateur films shot in the hall: an open neck shirt and cravat is passé for heroes.

8th June. Made up a nice little tree this evening for a model shot which took only a few minutes to complete. In the old days I used loofah dyed green, but the cost became prohibitive so we scouted around for a cheaper substitute. We found not a substitute but an improvement. Three small sprays of green sea fern did the trick.

The tree was a suitable bit of twig from an apple tree with the leaves stripped away. The bunches of sea fern are held together with rubber bands and can then each be broken down into four or five smaller lots which are bound on to the twig with florist's wire. You'll find it extremely effective.

23rd June. Tackle a new job tonight for the first time and go about it exactly as I would service an unfamiliar piece of mechanism. This happens to be re-upholstering a chair, but the principle is exactly the same.

I get a piece of foolscap paper and jot down notes step by step as I rip the old cover off. But the first note goes on the *bottom* line of the paper and I make my notes Chinese fashion to the top of the page. When you come to reassemble the camera, the chair or whatever else you've nearly wrecked, you will find a perfect *How To Do It* chapter and verse to guide you.

Incidentally, I funk the chairs for weeks and then found the job far simpler than I had expected or dared to hope. But don't blame me if you can't get your projector together again! You've been warned before to leave it alone.



Two of the players and Kevin Brownlow, director of *It Did Happen Here*, prepare to face the stares. (See story on opposite page.)

30th June. This Diary goes where I go and you come along with me. Faithful followers have been with me to Berlin, Cannes, most of the continent this side of the Iron Curtain—though I'm still angling for an invitation to Moscow—and New York. Well, we are off again and I hope you'll join me on my holiday.

For the next two months, I'll be touring in America again but this time breaking new ground. Have never been further south than Chicago so here goes. If all's well, we'll visit Los Angeles, Hollywood and San Francisco. Got your exposure meter, film, filters and your camera? All set? Right! We're off, and I hope you enjoy it.

Hey, you! You forgot the tripod!

Swastika Over London

AMATEUR FILM MAKERS MOVE IN ON TRAFALGAR SQUARE WITH NAZIS AND MACHINE GUN

"They'll lynch you" said the police sergeant—and collapsed with laughter. Kevin Brownlow, who had sought his advice as a friend, thought he might well be right, but decided to take the risk.

Brownlow is making a film—quite a modest little affair. It aspires to no more than an indictment of the behaviour of crowds, studies the attitude of the individual in the crowd and seeks to show what might have happened had Britain been defeated in the Second World War. To do this, of course, entails the relatively trifling need for picturing England as an occupied country, scourged by the swastika.

Sound, Of Course

The script of this hour-long 16mm. S.O.F. film gaily calls for scenes at a mass Nazi rally in Trafalgar Square. Brownlow had rustled up some Nazi uniforms, flags and a Schmeiser sub-machine gun. Trafalgar Square stood where it had always stood, and a rally was due to be held there—the May Day rally: distinctly anti-Fascist, it is true, but nevertheless a rally. Brownlow's

Nazis must stride about among the crowds, and judicious shooting and even more judicious editing should with luck transform the two or three into a regiment—provided the crowd left them intact.

Bewildered

The little group of Danish girls who had come to see how the English behave at home looked on in bewilderment. "We knew this was a demonstration", they said, "but we did not know it was a Nazi demonstration". But the reputation of the British public for being the most phlegmatic in the world was vindicated once again. Nobody else seemed other than mildly interested in the extremely apprehensive Nazis and their sub-machine gun.

But at last a voice roared out: "Take off those jack-boots!" it screamed. "Take off those coats! Take off those caps! Go on, take 'em off!" Now, thought Brownlow, the police will never allow us to finish. He was right. Up came a constable and a Party representative. "You've been filming the banners", insisted

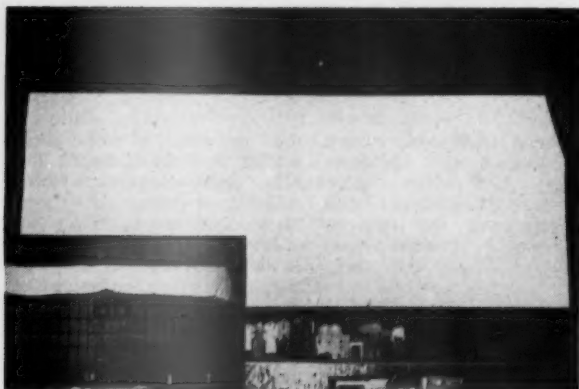
the constable, "with those soldiers in front of them". The Nazis slunk off, perhaps rather relieved at being allowed to do so.

But only 86ft. had been shot. It was not enough. Undaunted, they returned to the Square on the following Sunday, at seven in the morning. No filming without written permission, said the constable on duty. But the actors had come a long way, Brownlow protested. Mightn't a few establishing shots be taken? "You're the May Day rally lot, aren't you?" he said. "You didn't half cause a disturbance". Nevertheless, with the goodwill and good temper for which the British bobby is famous, he let them carry on, though he seemed a little perturbed when the German flag was erected on the plinth of Nelson's column. Nelson wouldn't have liked it, either.

100ft. were shot that morning, but another Trafalgar Square session is needed to complete the sequence. Brownlow says he intends applying for written permission. He might also do well to apply for an insurance policy.

The police look on doubtfully. The "Nazi" is no less worried, but the cameraman (on extreme left of picture on right) films away happily. These stills were taken shortly after the group's unwelcome participation in the May Day rally. They were rather too preoccupied during the rally itself to bother about publicity stills. Besides, the soldier and the unterleutnant couldn't be spared to step aside from their roles to take on stills work. There was not enough army to go round, and technicians had to double for actors, and vice versa.





THE 9.5mm. REEL

Better Definition from (Home-made) Wide Screens

By CENTRE SPROCKET

Still larger grow the screens. Here's the biggest to date—4,000 square feet of it, 100ft. wide, 40ft. high. Area of wide screens in most public cinemas ranges between 500 and 1,000 square feet. The small inset picture shows this new giant (a Radiant Superama) in course of erection in Mexico City's Municipal Auditorium. You'll not be surprised to learn that a crew of 20 had all its work cut out to put it in position.

Whenever I've used my home-made anamorphic lens for projection, I've noticed that the bigger the picture, the sharper the definition became, and this puzzled me until recently I hit upon a clue. The larger the picture, the nearer the projector lens is to the position it would assume were it focused to infinity. Hence the rays of light passing through the prisms in the attachment become narrower in angle.

If the lens was actually focused at infinity, they would then be parallel, cutting distortion to a minimum. But then the picture would be out of focus on the screen. So why not put another lens in front of the attachment to refocus the parallel rays on to the screen? I had some supplementary lenses which I use for close-ups so, just for an experiment, I tried a 1 metre supplementary to see what difference it made.

And what a difference it did make! The picture immediately became very much clearer, and definition was markedly improved. Of course, the best definition (virtually the equivalent of an unsqueezed picture projected normally) was with the screen one metre from the lens. But the fall-off in definition was very slight indeed as the size of picture was increased.

Colour Fringes

The camera lens is of such short focus that, to all intents and purposes, the rays passing through the prisms are parallel. So good, sharp pictures are obtained in filming, and this added lens is only necessary for projection. If you've been wondering how to improve your wide-screen pictures, here's one answer. The supplementary lens should be reasonably large in diameter, so that it can accommodate the whole of the increased horizontal angle, otherwise you will tend to get vignetting of the picture.

Some readers have been troubled with

colour fringes when using prism attachments similar to mine. There are several ways of reducing them, the simplest being to pick the prisms from two different types of glass. But there is another rather strange thing about these colour fringes: they show up less on colour film than on black and white! This is due to the fact that, because the same attachment is used for both filming and projection, the colour fringes which appear on the film are to a large extent automatically cancelled out in projection. In black and white they simply worsen the definition on the film and, since they appear as a grey, fuzzy outline, cannot be corrected in projection.

PROBING INTO 9.5mm. POLITICS

A number of readers have commented interestingly on my recent remarks about the present position of 9.5mm. The price of film, particularly that of Kodachrome, and the apparent lack of up-to-date thinking by both 9.5mm. users and the trade are the main targets.

The high cost of 9.5mm. Kodachrome is due to the lack of manufacturing and processing equipment in this country. All 9.5mm. Kodachrome comes from France and has to be sent back there for processing. If it were manufactured in this country, the cost would probably be lower, but on the other hand the processing plant is a very expensive item, the installation of which would no doubt be reflected in film and processing costs.

However, there are other types of colour film, such as Ferraniacolor and Gevacolor, which are much easier to process. The processing plant for these is basically similar to that for normal black and white reversal, and conversion from monochrome to colour processing should be reasonably simple and not too expensive. Both Ferraniacolor and Gevacolor are obtainable on the Continent, but though large quantities are distributed over

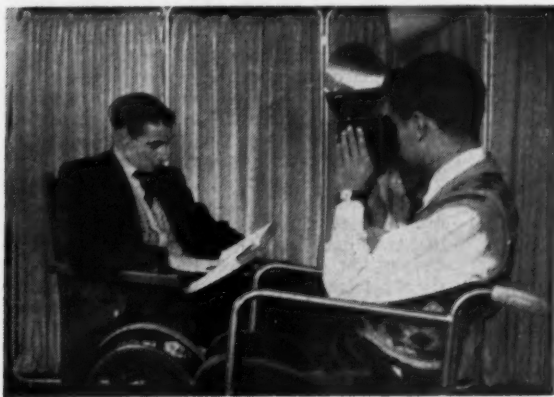
here in the 35mm. size, there is little sign that they will be imported into this country.

In the face of Duplex and 9.5mm. sound stripe apparatus, the second point may seem rather nebulous. But I feel the complaint is justified. A great deal of 9.5mm. publicity is still aimed at the person who knows little or nothing about cine, and several readers have complained of this attitude, protesting that they don't like being talked down to. One reader, who says he has had 35 years sales experience, described the attitude of some of the dealers he knows, one of whom gave it as his opinion that there had been no new idea in 9.5mm. for 30 years, except for Duplex—and that, says the dealer, has been borrowed from the gauge that has challenged the 9.5mm. market.

This led to a consideration of how Duplex may affect that market, since dealers will now have to stock both kinds of film. Another film, Gevaert, comes in for criticism simply because Gevaert don't issue it in chargers, nor do they sell empty chargers. No chargers have been available for self-loading since the war, and second-hand supplies are almost non-existent. Those that are available are often not in the best of condition and will inevitably become even scarcer unless steps are taken to remedy the position. Yet before the war, Gevaert produced one of the best 9.5mm. chargers ever made—the Link.

"Dusty Relics"

Another reader, suggesting that the average nine-fiver is obsessed by the "so-called classics" or "dusty relics", believing them to be the be-all and end-all of the cinema, objects us to: "Cast out the old ideas and remember we are in 1956". I think this is a little unfair to those who delight in the classics of the silent cinema, many of which are vastly more entertaining than the drab, colourless epics that appear in the "modern" 9.5mm. silent library. A large number of films in the latter are adapted from only second-rate sound films which, incidentally, run at 24 f.p.s., giving you only two-thirds of the running time for your money.



But I do agree that we should remember it is 1956! Nine-fivers are staunch supporters of their gauge, but daily I hear of someone changing to 8mm. or 16mm. because they are exasperated at the treatment of 9.5mm. in this country and the general lack of interest shown by the majority of manufacturers, importers and distributors, who tend to concentrate almost entirely on 8mm. and 16mm.

Now I know all this sounds very pessimistic, but it may help to clear the air a bit, and I feel sure that most of my readers would prefer to be realistic. Despite all these criticisms, 9.5mm. is still a most popular gauge and it does have a number of advantages over both 8mm. and 16mm.

♦♦♦♦♦

Reader G. Moulds, of Forest Gate, wants to know if the lenses of a Pathe H camera are interchangeable with those of a Dekko. The answer is No. The H range of lenses are not interchangeable with those of other cameras, nor are those of the Pathe Webbo A. Most of the other makes of 9.5mm. cameras with interchangeable lenses, e.g., the Dekko, Miller, Cine Nizo, Bolex H9 and Pathe Webbo M, use the same mount for their lenses as the majority of 16mm. cameras, and are thus fully interchangeable.

♦♦♦♦♦

Complaints about the length of time taken to process 9.5mm. Kodachrome continue to reach me with painful regularity. It has always puzzled me why it should take so long simply because it goes out of the country. Where does the hold-up occur? The postal service to France is no slower than the inland service in this country and there seems little apparent reason why the film should not be processed and returned to the owner in, say, seven days (or even less at off-peak periods).

♦♦♦♦♦

Reader T. Nunn reports that, contrary to a recent note in this column, Gevaert 9.5mm. negative is no longer available. Ferrania issue 9.5mm. neg. on the Continent, but, as far as I'm aware, do not import it into this country, so I am sorry to say that there seems to be no alternative source of supply.

A wheel chair is almost as good as a professional for taking tracking shots, as members of Le Court F.U. have discovered. During a lunch-time meeting in London recently, Group Captain Cheshire, V.C., who founded Le Court as a home for the chronically sick, told us that movie making has aroused tremendous enthusiasm among the patients. Using a second-hand 9.5mm. camera, they have made an ambitious documentary about life in their own small community called *At Home With Le Court*. Guest stars include many distinguished visitors to the home, among them the Queen Mother. Already the technicians are planning to add sound to their next production.

Any Trouble Over Tape?

If you have a problem, maybe you'll find a solution in this selection from recent replies to readers.

Why are there no popular priced tape recorders which can be run directly from a car battery for recording out of doors?

Battery motors could not readily be speed controlled without extra equipment. All the ordinary A.C. mains-driven recorders have either synchronous motors which are inherently constant speed (with constant frequency), or induction motors which are substantially constant. Further, these A.C. motors have no brushes to cause interference and crackles which would have to be kept out of the amplifier.

You can, however, work your A.C. mains-driven recorder from a 12-volt car battery by using either a rotary convertor or a vibrator pack. Vortexion Ltd., produce a vibrator type power supply unit (price £18), to work from a 12-volt battery, giving an output of 230 volts, and up to 120 watts—just about right for a recorder. The unit is supplied for use with the Vortexion recorder, but will work other makes equally well. The frequency is said to be of the correct 50 cycles, within 1%, and the output of the vibrator pack is suppressed for use with tape recorders. Another suitable make of vibrator pack is the Valradio Model 230/150/12A (£17 12s.). The drain from the 12v. battery would be about 10 amps. with either make of vibrator unit, for the average recorder.

WHICH SPEAKER?

You say that the internal speaker of a portable recorder does not give the best sound reproduction, but that an extension speaker should be used. What type do you recommend?

For best reproduction, you need a speaker system capable of reproducing all you can play off the tape; i.e., it must be capable of reproducing just about the entire audio spectrum, evenly and without pronounced resonances. The relatively bulky enclosures—for example, the *bass reflex* type—are much better than the old fashioned plain baffle. The *reflex* enclosure has the advantage that, if correctly matched to the speaker unit, it will flatten out the natural speaker resonance in the bass frequencies, and provide smooth response right down to the real low notes (as low as 30 cycles per second for a 12in. speaker—the sort of sound that gets the neighbours thumping on the other side of the party wall!).

Speaker units that are really efficient at the low frequencies are not so well suited to reproducing the higher frequencies, so in the best systems a separate high frequency speaker or *tweeter* is generally incorporated, with a *cross-over network* to divide the frequencies correctly between the two speakers. A complete system along these lines costs anything from about £20, but the home constructor can save considerably by making his own *bass reflex* enclosure. Most of the speaker manufacturers

will supply drawings of enclosures to suit specific models of their speakers.

An enclosure designed for one speaker is unlikely to be suitable for another. The whole idea of the *bass reflex* enclosure is that it is "tuned" so that the resonance of the enclosure just neutralises the main natural resonance of the speaker unit. The tuning is achieved by a combination of cubic capacity of the enclosure, size of the lower port hole, and the depth of the tunnel, if any, in the port. The impedance of the loudspeaker unit(s) must be the same as the output from the amplifier. Most lower priced recorders have 2 to 3 ohm speakers, while the more "professional" recorders generally have 15 ohm speakers.

WHICH BASE?

Of the three kinds of tape base, Acetate, P.V.C., and Polyester, which is the best for semi-synchronised recordings of commentaries?

Each has its own virtues, which, of course, is why all three are currently in production. Acetate appears to be the most proof against elongation, but is rather sensitive to humidity changes; it stretches a little in wet weather and shrinks in dry. P.V.C., which has zero water absorption, is insensitive to humidity changes, but is a little more prone to stretching than acetate. It is also claimed for it that it does not go brittle or curly with age. Polyester tape is available only in the thin base (Long Playing) variety, but its outstanding quality is its capacity to withstand tearing. Like P.V.C., it is a little more "stretchy" than acetate.

We do not recommend the thin based acetate or P.V.C. tapes for synchronised sound since they have less strength than their normal thickness equivalents.

TRANSFER OF MAGNETISM

I am told that magnetic recordings cannot be stored for long periods without the sound transferring from one turn of tape to the next, so producing echoes. Can this be avoided?

Magnetic recordings tend to transfer from one coil to the next simply because the magnetism of the recorded sound magnetises the adjacent iron oxide on the next turns of tape. Some people seem to find this serious; others report that it never happens to them! Transfer of magnetism appears to be accelerated by warmth and by storing the tape near a magnetic field. (Of course, a really strong magnetic field can erase the sound completely.)

The best way to avoid trouble is to rewind the tapes from time to time—say once a month in the case of important recordings—so that the roll is the other end outwards, and the turns are lying differently. And, of course, the tapes should be stored away from warmth and magnetic fields.

Director (Robert Lewis) and cast (Bing Crosby leans on Jeanmaire at left; Mitzi Gaynor and Donald O'Connor are also shown) take it easy during a lull in the shooting of the Vista-Vision musical, *Anything Goes*.



Trapeze Tragedy

AT YOUR CINEMA
By DEREK HILL

What has happened to Sir Carol Reed? His plunge from the heights was disastrous enough in *A Kid for Two Farthings*. But, now, *Trapeze* . . . one wonders what attracted him to this noveletteish triangle story of trapeze artists. If the original book had any extraordinary merits, the film has missed them. It is a hack work without individuality or feeling. It even lacks craftsmanship; and that is a criticism I never anticipated writing of this director.

The most alarming thing about *Trapeze* is that it could be anybody's film. Nowhere is there a sequence or even a single shot which recalls the brilliant handling of *The Way Ahead*, *Odd Man Out* or *The Third Man*. Reed might claim he has outgrown directorial tricks of style, but pedestrian treatment proves a poor substitute.

Such tension as *Trapeze* possesses is due to the breathtaking acrobatic feats of the leading players' doubles. Yet even here Reed fails to bring real suspense out of the situations.

Under the Big Top

His circus background is as cutely whimsical as his Petticoat Lane, and equally unconvincing. The big top is cluttered with bit players desperately providing running gags and atmosphere for all they're worth. Sidney James wanders about trying to sell a snake act. Johnny Puleo is a midget forever terrified of growing. No genuine whiff of sawdust can survive this cold breeze of box-office artificiality.

Yet in the past Reed has shown himself an equal master of the realism of the artist and the escapism of the entertainer. Why, then, are his last two films set in an unhappy never-never land between these equally acceptable spheres? Why should he have decided—for the mood of each seemed calculated enough—to make the worst of both worlds?

The only real survivor in *Trapeze* is Burt

Lancaster, who retains a splendid dignity throughout the film. Tony Curtis is adequate in an oddly colourless way, but Gina Lollobrigida, though she squeals "Oop-la" and "Allez-ooop" with great determination, is wildly off her target. Katy Jurado mopes around the edges of the screen, which is understandable enough considering the way in which her considerable talents have recently been treated.

Trapeze is not as tasteless an exploitation of its subject as, say, *A Woman for Joe*. But it is still tragic that one of the very few British directors with an international reputation should turn out such an anonymous production.

Acclaimed at Festivals

Marcel Carné, director of *Quai des Brumes*, *Hotel du Nord*, *Le Jour Se Leve* and *Les Enfants du Paradis*, has won two Supreme Awards with his latest film, *Therese Raquin*. It was acclaimed the best production at the Venice and Tokio festivals. Simone Signoret and Roland Lesaffre have respectively won a British Film Academy Award and an Italian Gold Medal for their performances.

With such a list of triumphs and Carné's name on the credits I anticipated something approaching a masterpiece. But *Therese Raquin* is far short of that. A present-day adaptation of Zola's famous novel, it seems unconvincingly contrived and coincidental.

Therese, married to Camille, a snivelling weakling, falls in love with a young Italian, Laurent. Camille's domineering mother guesses the truth when Laurent kills her son, but the shock of his death turns her mute and paralysed. The lovers find that Camille's murder makes their love more, not less, difficult. Eventually they are threatened by a blackmailer, and the film ends with a series of artificial twists and jerks which completely dislocate the plot.

Burt Lancaster on the safety net. His is the best performance in *Trapeze*.

Fortunately Carné's locations are as realistic as ever, and there is some feeling of involvement in the lovers' plight. Raf Vallone and particularly the incomparable Simone Signoret make the lovers vivid, living characters, and Jacques Duby and Sylvie are alarming as Camille and his mother. Despite Lesaffre's award, I found his blackmailer a conventionally conceived and over-played figure.

In his treatment Carné sometimes bangs a mood or emotion across a little too heavily. For instance, the family's regular Thursday evening fights over a childish game are so hysterical that the atmosphere becomes almost unbelievable.

But Carné's choice of subject is almost as inexplicable as Reed's. Several critics have already pointed out that though Zola's story contained a biting attack on the conventions, morals and outlook of the day, there is little point in giving the story a present-day setting when the targets have either vanished or are unrecognisable. For all the realism of its background and its expert performances, *Therese Raquin* seems a meaningless production.

Fresh from Broadway

The purpose of *Anything Goes* is simply to while away an hour and a half or so with a conventional backstage song-and-dance affair. It's no film for the purist—nor for the enthusiast for off-beat musicals. But though deep in its rut, *Anything Goes* is generally successful in its aim.

The director, Robert Lewis, comes to films fresh from Broadway, and he handles this story of a show business mix-up in a straightforward theatrical style. Two leading ladies, one American and one French, are selected by two leading men for the same show, but there's only a part for one female star. The situation is entangled and disentangled during a crossing to New York.

A couple of agreeable double acts by Bing Crosby and Donald O'Connor (who make an excellent lightweight team), a typically irreverent ballet by Roland Petit, and several pleasant numbers make this an enjoyable, if minor, production. Mitzi Gaynor, though never quite matching her *Show Business* sparkle, is still attractive enough; but the film's real punch is supplied by Jeanmaire—Zizi in Paris, Renee in London, but simply Jeanmaire to Hollywood.

It was Jeanmaire in *Carmen* which drove me to the same theatre three times in two days when Petit's company first came to London five or six years ago, and it has usually been largely Jeanmaire who has drawn me back



again and again on every subsequent visit. So I cannot deny any charge of bias. To me her exuberant "I Get A Kick Out of You" (Petit's choreography again), her relentless pursuit of Crosby—of all people—and her final beaming appearance in the finale, "Gabriel's Trumpet", are the high spots of *Anything Goes*.

The most worthwhile film of the month comes from Mexico. *The Shawl* has such integrity that its weaknesses can easily be forgiven. Robert Galvador directs this story of a village doctor devoted to his vocation with a passionate sincerity. Indeed, the film's faults are due solely to his inability to discipline his own intensity of feeling.

The prologue and epilogue of *The Shawl* are set in a large city clinic, where the doctor is waiting for an interview which will decide whether he will be given a position on the staff. He reads an account of his stay at the village written for him by the priest—not the most convincing of flashback excuses. When he is called in by the Board he is offered the position, but with several reminders about his "duty" towards wealthy hypochondriacs.

The film's construction is ideal, for the village story points the eventual moral and underlines the doubts in the man's mind as he waits for the Board's decision. But their shameless comments on their own unethical standards are so naively unlikely that they weaken the impact of the ending.



A tense moment in *Therese Raquin*: Laurent (Raf Vallone) hides from Mme. Raquin.

The priest, too, has an irritating habit of telling the doctor what a good and upright character he is. His actions throughout the film mark him as an outstanding character, yet Galvador blunts these clear implications by repeating them in the dialogue. I was suddenly reminded of a recent nervous advertisement for a continental film outside a non-continental cinema—"... with sub-titles in easy-to-read, easy-to-follow English". Galvador seems inclined to offer easy-to-read, easy-to-follow idealism.

Nevertheless, despite the over-simplifications, *The Shawl* has a rare nobility. Arturo de Cordova makes the doctor a man, not a symbol. Here is a person with the courage to find himself and follow his own path. Pedro Armendariz as a violent but honest landowner tricked out of his property gives an extraordinarily impressive performance. He makes Roque Suazo one of the cinema's few success-

ful "grey" characters. How often has the screen suggested that the wealthy seducer of a young peasant girl is not necessarily a heartless villain? And as the girl who the doctor loves and Suazo marries, Estela Inda is unconventionally fascinating.

Visually the film has great variety. It runs a little too long (nearly two hours), but frequent pictorial changes of mood sustain one's interest. The liveliness of the wedding festivities is particularly well conveyed.

Mexico's top cameraman, Gabriel Figueroa, gives *The Shawl* a glossiness not wholly appropriate. The faces he records are superb, but his lighting and grouping and his magnificent exteriors are inclined to be too studied for a film in which poverty and wretchedness have to be communicated. It's rare to accuse a cameraman of photography that's too good; but with a realistic subject, deliberately artistic camerawork can become obtrusive.

Behind the Scenes

60 YEARS OF CINEMA

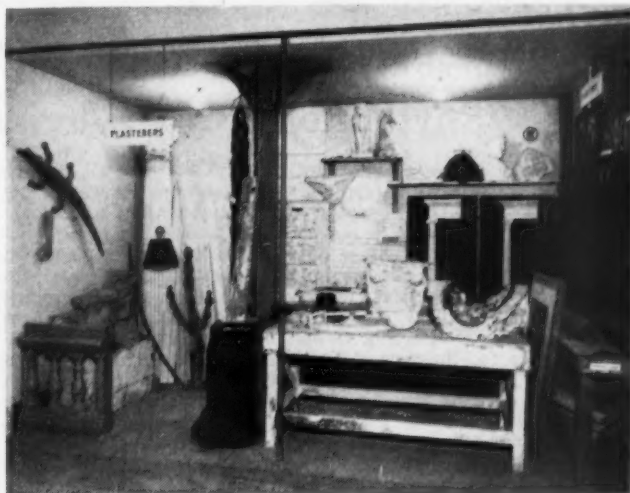
The absence of many important items at the opening of *The Observer* "60 Years of Cinema" exhibition in Trafalgar Square disappointed many members of the public who arrived in the first week. Only a bare suggestion of what it was planned to display was in evidence on the morning of the Press Show. Press cameramen, setting up tripods, stumbled over cardboard boxes containing costumes worn by Bessie Love and Greta Garbo, priceless set designs—insured for £10,000—from German silent films lay on the floor or in uncovered showcases, expensive blow-ups littered seats and tables.

A second visit a few days later was hardly more successful, except that a triptych from *Napoleon* (you saw it—considerably smaller—in the Dec. A.C.W.) had been erected, and some glass—thick glass—had been placed over those rare set designs. A week later, on my third visit, the exhibition, and everyone in it, seemed a little more cheerful.

Griffith Staircase

I had heard that one particularly novel idea in the show was the Griffith staircase. I visualised a sweeping flight of wooden steps, not too majestic and full of the atmosphere of the American South, permeated with a faint smell of beeswax, unusual stills from Griffith's films on the walls, interspersed with Confederate army swords and flags, an old Pathe hand-turned camera on a tripod at the bottom of the stairs, and Griffith's personal relics in accessible showcases.

I then became aware of a newly-painted notice above my head: "Room 7, Griffith Staircase". I stopped still on the very ordinary concrete steps and gazed disappointedly at the "Griffith tribute". Some



One department of the Rank 'studio' re-created for the exhibition—the plasterers. Note the severed Mau Mau head—horribly realistic when seen full size!

familiar stills were hung on the white-painted walls... and that was that. How lucky they didn't think of having an Odessa staircase!

That stairway epitomises the whole exhibition. A vast amount of imagination and talent has been carried a long way, but not, in my opinion, quite far enough. Atmosphere is so disappointingly lacking. Room 8, for instance, "Hollywood in the Twenties", could have been the most fascinating and nostalgic exhibit in the building; a silent film set, perhaps, with stills, costumes and relics in suitable corners. But instead the room is frugally decorated with some stills on pleasant silhouette backgrounds, an expertly designed photomontage of the stars at home—how the B.F.I. love the photomontage!—costumes in a showcase, and another photomontage of film posters.

But atmosphere does cling to Hans Wild's "Great Britain" room (splendidly executed by Alan J. Worthy) and

Lotte Reiniger's delightfully gay and suitably mysterious "Pictures Come to Life" display. Lotte Reiniger's husband, Carl Koch, is credited in the catalogue with the "ideas", and his, presumably, was the excellent notion of concealing tape recorders playing background music in certain rooms. The musical background to Lotte Reiniger's Room 2 is an old-fashioned musical box, "Great Britain" is accompanied by music from *Things to Come*, *First of the Few*, etc., and an otherwise static, though extremely interesting, "Other Countries" display is offset by just perceptible themes from various continental pictures.

Many of the photographs in the "Other Countries" room have never been seen over here before. Sovexportfilms have provided some of their famous colour stills from recent Sovocolor productions and these are displayed with shots from South American science-fiction pictures, a Japanese film of 1897 and photographs

from every film-producing country in the world. A mirror covering one wall makes the room seem alarmingly large and completes the somewhat ethereal design.

Over this room—up a stairway dedicated to no one in particular—lies the fabulous J. Arthur Rank exhibit. Completely out of character in aim and design from anything beneath it, "The Studio", as it is called, is sensibly detached from the rest of the exhibition, and consists of no fewer than 22 separate items. Exploring it is an even more illuminating experience to the uninitiated than a visit to an actual film studio.

A cutting room, with an up-to-date Acmiola complete with magnetic sound head and a CinemaScope attachment for its action head, also boasts back-projection apparatus on which a 16mm. loop explains briefly but well the mechanics of editing, using examples from *Reach for the Sky*. Various stages in the making of this film are explained in each of the 22 departments.

Dazed by this magnificent display the spectator wanders through Room

17, "Contrasts", a room (which never seems complete when I visit it) designed by Lindsay Anderson and Lawrence Alloway, and finds himself in a corridor where he pauses to adjust his tie, ignoring the laughter, coming from the other side of the wall, which seems to coincide with his every movement. He glances at his catalogue and reads, "Room 18, The Shadow Theatre. With film cameras at every street corner we are all in danger of becoming actors," and realises what is happening. "Clever but unkind" he murmurs, blushing, and joins the crowd on the more comfortable side of the Shadow Theatre screen.

Famous 16mm. Silents

There is also a splendid, comfortably modern theatre. Most of the films to be shown here have, of course, been exhibited at the National Film Theatre; once every hour until the main shows begin a 16mm. copy of *Stars who Made the Cinema* is screened—a fascinating compilation of extracts which was first shown at the opening of the N.F.T. in 1952. But several old

16mm. silents which appear to have by-passed the N.F.T. are coming here: *The Lost World*, with Wallace Beery and Bessie Love, for example, and *The Covered Wagon* of James Cruze with J. Warren Kerrigan.

The cinema will undoubtedly prove to be one of the main attractions of the exhibition for the amateur cinematographer, but I urge him to visit the rest of the display—in spite of the fact that the movement is represented only by *The Battle of Wanganore* in Osbert Lancaster's cartoon room! "60 Years of Cinema" has been designed by some of the country's leading artists, and the superb results they have achieved visually are worth seeing for their own sake.

Members of the public will find this one of the most invigorating exhibitions of recent years, and if the film student complains of the lack of early material, he should bear in mind that as much as is displayed had to be shipped back to the Cinematheque Francaise in Paris, the enterprising film archive which supplied the nucleus of this fascinating show.

KEVIN BROWNLOW

FULL SUPPORTING PROGRAMME

"Rhythm of a City" Arrives on 8mm.

The home showman hard put to it to find modern films of classic quality on 8mm. should rejoice at A.B. Pathe's recent offering: Arne Sucksdorff's *Rhythm of a City*. The screen quality of the print we saw was remarkably fine. Swedish director-cameraman Sucksdorff is probably the best living exponent of "lyrical documentary" and what he did for his native countryside in *The Great Adventure*, he does here for the city of Stockholm. If the result is less exciting, it is because Sucksdorff seems to have less intuitive sympathy for people than for animals.

There is the same sensitive approach to the subject, the same personal observation of detail, the same unemphatic humour and the same magnificent photography. Occasionally, too, there is the same hint of weakness when inspiration gives place to artifice.

One Man's Impression

In a way, *Rhythm of a City* is a more admirable achievement than *The Great Adventure* (which was made five years later) because it dispenses altogether with the conventional prop of a story line. This is simply one man's impression of a city from dawn to dusk and the unity is, as it were, in the eye of the beholder.

Several little human episodes are worked into the fabric of the film without drawing too much attention to themselves. A small boy drops a bag of marbles in church; a man and a girl, sheltering from the rain in the same shop doorway, exchange fugitive glances; an old fisherman, seeing that he is in a painter's line of vision, takes out a pocket mirror and carefully combs his moustache.

Charmingly conceived as these cameos are, however, they sometimes seem a little strained. The casual touch of reality is missing—possibly because Sucksdorff is too much a perfectionist where photography is concerned to indulge in candid camerawork.

Continuity is maintained by an association of ideas or, more rarely, by a pictorial similarity in the shots themselves. Once or twice a transition seems too slickly superficial, as when we cut from a statue of an angel with a trumpet to a soldier blowing a bugle in a military parade. But the fact that such minor blemishes show up indicates the film's general level of excellence.

Although *Rhythm of a City* (or *Stockholm Story* as the 16mm. version distributed by the B.F.I. is called) is helped considerably by its sound-track, it is a brilliant model for the silent film maker, being completely independent of the spoken word. Any lone worker seeking ideas for a film without plot or actors but with shape, coherence and beauty should make a point of seeing it not once but many times.

* * *

The world famous golfer, Tommy Armour, is the instructor in a new series of 8mm. and 16mm. Movie-paks. There are six silent films in the series and three 16mm. sound editions, each comprising two of the silent films with, of course, a sound track. *The Grip*, *The Stance* and *The Swing* deal with the elementary stage of the game. In *The Swing* and *Long-Hitting Clubs* slow motion is used to demonstrate the importance of balance and timing and the use of the various clubs. *The Short Game in Golf* (two parts) illustrates the best techniques for playing short approach shots and offers a solution to the problem of escaping from a sand trap.

Keeping Out of the Red

is an all-the-year-round job for the cine club treasurer and sometimes it involves activities that have very little to do with film making, as DAVID ANDERSON reveals in his second article on society finance. The first appeared in the June issue.

The policy of a cine club is very largely governed by the state of its finances, so it may be of interest to relate the story of my own club in order to show how our production record has been influenced by the health or ill-health of our bank balance.

In 1946 the new production unit ventured forth on their first film, *Full Circle*. The film was shot out of doors except for two short sequences. Film stock was responsible for three-quarters of the production cost, which finally amounted to £16. This was a fortunate figure since the Unit membership also numbered sixteen, and so everyone agreed to contribute one pound.

The appreciation group members provided a nucleus of the audience for the public film show presenting the society's first production, which was very well attended, partly through curiosity, no doubt, but mainly because some local interest had been aroused during the making of the film. The show provided a reassuring profit of £30, but shortly after this the film appreciation group disbanded due to the fact that some of the more active members had transferred their interest to film making and could not give their support to both branches of the society.

Dilemma

With this profit and the £1 subscriptions from a new year, a second, more ambitious, film was planned. *Leave It To Me*, as it was subsequently entitled, had almost double the footage and this time contained a majority of indoor shots, a fact which was to teach us something about the costs of interior lighting.

As this production was nearing completion and our thoughts turned towards the next one, the society was faced with a dilemma. Our membership had risen to twenty by this time and we had the choice of making either a road safety film or another story film. The first would be sponsored by the Royal Society for the Prevention of Accidents and we should be duly reimbursed for the cost of making the film; the second, which was tentatively called *Paper Boat*, seemed a good story and would give us the opportunity to get out of doors again. But the film would be lengthy and the cost run to £30-£40.

The committee made the decision to form two units and undertake both films, on the grounds that the interest of all the members could not be sustained by one production alone. The months that followed, with the two claims on the club funds, soon reduced the bank balance to a dangerously low level and caused much internal friction, which more than once threatened to dissolve the society.

Most sponsors wish to see some results before sending along their first cheque, which meant that we should have budgeted for buying the initial film stock from our own funds. Reimbursement did follow in due course, but this natural time lag caused us considerable embarrassment, and for many weeks we walked on the razor's edge of solvency.

Both films were eventually completed, *Paper Boat* having cost £44 and *Indictment* £65. In each case the purchase of film stock accounted for about 75% of the total production cost. It was necessary, however, to have a levy from both the unit and the players of *Paper Boat* before the film could be completed. The period of financial turbulence was weathered with the aid of a successful public film show and the A.C.W. prize money which went with the Ten Best award for that film, but by the end of this difficult period our membership had dropped to ten.

At a meeting in 1951 it was decided to make a short economical film with a budget limited to £20. This film, called *Nothing to Fear*, was also made to give us experience with neg.-pos. —all our earlier films had been shot on reversal stock. The production costs for the film were:

400ft. film stock	...	...	...	£6	11	6
D. and P.	...	...	...	5	1	8
Photofloods	...	...	...	2	0	6
Lab. work : opticals, titles	...	...	...	5	19	3
				£19	12	11

A number of members wanted to purchase a copy and were very pleased to learn that these positive prints would cost them less than if reversal duplicates had been necessary.

Another Sponsored Film

Shortly after production had begun on it, the society was approached by the local Festival Committee about the making of a film to commemorate the Festival of Britain. This would be another sponsored film, but despite our previous experiences in this field, we recognised that there would be considerable local interest in its making and subsequent showing; further, the scheme would give us an opportunity of making our first sound film. These facts outweighed our other misgivings and, at a meeting with the Festival Committee, we were able to negotiate an early advance payment for the purchase of film stock. A new account was started at the back of my accounts book, and when the film was duly completed, I handed over an itemised list of expenditure in the form of a balance sheet, together with all the receipted invoices. The production costs of this sound film may be of interest:



No, they are not David Anderson's colleagues shooting a symbolic background for the club's balance sheet, but members of Cheltenham F.U. filming an insert for Leckhampton—Sketches of a Village.

2,400ft. film stock	...	...	£39	12	0
D. and P.	...	...	27	11	10
All sound costs	...	...	17	17	8
Lab. work, opticals, etc.	...	...	16	18	5
Royalties on sound	...	...	12	0	0
Music discs	...	...	3	1	0
Photofloods	...	...	2	0	6
Sundries	...	...	7	10	4
			£126	11	9

We had agreed that the Town Council should have the opportunity of holding the première of the film, but when the time came for this event to be considered, they decided to let the film society put on the show and that any profit which arose should go into its funds. The film had taken many months to make and in that time we had visited schools, factories, housing estates, sports grounds, and many other places where people worked or played, and as a result had made many friends, all of whom were our potential audience.

Publicity

The show was well advertised, ran for three successive nights and was attended by more than six hundred people. We decided to have a good programme printed in which we had sold advertising space to the value of £27 5s. Our rates per full, half and quarter page were £3, £1 15s. and £1 respectively. The cost of printing the programmes and tickets came to £20. Our own Press advertising cost £5 17s. for advertisements in two successive weeks, the second being twice as large as the first.

We had the usual soft drinks and ice cream in the interval. The 7 oz. bottles can be purchased for between 2s. 10d. and 3s. 6d. per dozen and are usually resold for 6s. per dozen. Ice cream tubs, which we obtained from a well known supplier, were bought at 4s. 6d. per dozen, but had to be sold at the fixed retail price of 6s. per dozen. We found that ice cream was the more popular commodity and,

although the profit from refreshments is generally small, the service is, after all, provided for the pleasure of the audience. This public film show made a total profit of £77 4s. 6d. and the funds received a timely transfusion.

By now our films were beginning to make a useful return from their hiring to other clubs. The income from this source was £1 10s. in 1950 and £19 15s. 6d. in 1955. The list of films has, of course, gradually lengthened, but to date the hire fees have not been increased from their original figures.

Expensive Production

The next film to be embarked upon was a sound film, *A Game of Robbers*. We knew that this would be an expensive production, and it was necessary to look to our previous sources of income. The committee decided at the start of our winter programme to encourage new members to join by arranging monthly private film shows. These shows were presented for members and friends only, and any prospective members were invited along and given an informal introduction to the society's activities. The *Portrait of Wycombe* première had been held in April and so it was decided to hold a second public film show in October, for which we booked the 1951 Ten Best Programme. This was well received but the profit was only £12 17s. 6d. from which we concluded that only films of local interest would attract a big audience in High Wycombe.

In the new film there was an important sequence which took place in a dance hall. It was going to be impossible to shoot the required action at a real dance on account of the obvious practical considerations of lighting, sound and direction, but we thought that it would be valuable to obtain some background material at an organised dance. One member had the idea that the society itself should hold a dance, and we would both secure the shots we required and possibly provide a small contribution to our funds. This proposal was adopted and without any interruption to the dancing, the desired action shots were obtained. Our relations with the owners of the hall were such that they allowed us to return on the following Sunday morning and complete the sequence. The dance, which was fundamentally a means to an end, added £5 to the funds.

First in Colour

A Game of Robbers took 18 months to make and cost £129 8s. 10d. at completion in December 1953. Film stock and processing accounted for £51 17s. 9d. and all sound costs totalled £46 15s. 6d.

During 1953 we were approached by the Town Council to make a film about the Coronation celebrations in the town. This we readily agreed to produce. A 500ft. silent colour film was suggested as being the type most suited to the subject and a budget of £75

was agreed. From the society's point of view, it would be our first film in colour and the newsreel type of coverage would be a new experience. Financially, we could foresee a public show built around this film of local interest providing a valuable contribution

towards the mounting cost of *A Game of Robbers*. The Coronation film, *Royal Day*, was produced within the estimate and the society was presented with a copy. The public show raised £20 14s. 10d.

(Continued on page 378)

STATEMENT OF ACCOUNTS, 1953

RECEIPTS			EXPENDITURE			PROFIT	LOSS
1. Film Show—September						£ s. d.	£ s. d.
Ticket sales ...	£	s. d.	Hall hire ...	£	s. d.		
Programme sales ...	34	6 3	Film hire ...	13	11 6		
Profit on ices ...	3	10 0	Press adverts. ...	1	3 0		
Adverts. : space ...	1	10 0	All printing ...	5	4 0		
Refund on hall ...	15	10 0	Equipment hire ...	11	7 9		
	4	16 0	Records bought ...	4	4 0		
				3	7 2		
	£59	12 3		£38	17 5	20	14 10
2. Film Show—December							
Ticket sales ...	25	0 9	Hall hire ...	6	0 0		
Programme sales ...	2	2 8	Film hire ...	1	12 6		
Profit on ices ...	1	1 0	Press adverts. ...	1	14 0		
			Printing ...	4	2 6		
	£28	4 5	Chair hire and transport ...	2	10 0		
			Licence ...	9	0 0		
				£16	8 0	11	16 5
(Note : This account is incomplete, as some invoices have not yet been received.)							
3. Other Film Shows							
Projection fee ...	1	1 0	Film hire ...	2	16 0		
Ticket sales ...	1	3 0	Printing ...	1	5 0		
	£2	4 0		£4	1 0		1 17 0
4. Royal Day							
Receipts ...	£90	9 7	Expenditures ...	£75	0 3	15	9 4
5. Film Hire and Past Productions							
Hire of films ...	15	8 11	Laboratory work ...	9	0 8		
			Refunded fee ...	15	0 0		
	£15	8 11		£9	15 8	5	13 3
6. Game of Robbers							
Nil ...	£0	0 0	Film stock ...	1	9 0		
			Dev. and print ...	2	10 8		
			Opticals ...	3	1 10		
			Sound costs ...	40	0 0		
			Hire of rooms ...	2	19 6		
			Show print ...	5	10 5		
			Expenses ...	2	1 0		
	£0	0 0		£57	12 5		57 12 5
7. General Account							
21 subscriptions ...	14	5 0	Screen bought ...	5	0 0		
Turntable hire ...	1	10 0	Dolly bought ...	1	15 0		
Stills to A.C.W. ...	2	6 0	Lights bought ...	2	10 0		
Wedding film ...	5	2 6	Insurance ...	17	3 0		
			P/cash and cheques ...	10	12 0		
	£23	3 6		£20	14 3	2	9 3
8. Paper Capers							
Nil ...	0	0 0	Film stock ...	15	13 10		
			Make-up bought ...	17	0 0		
	£0	0 0		£16	10 10		16 10 10
Debit balance ...						£56 3 1	£76 0 3
						19 17 2	
						£76 0 3	£76 0 3
Balance at bank on 1st January, 1953 ...						£64 19 5	
Debit balance from transactions in 1953 ...						19 17 2	
Balance at bank on 1st January, 1954 ...						£45 2 3	

Odd Shots

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Camera Tests The other day I saw what purported to be some camera tests made by a member of a cine club. It consisted of hand-held shots of a carnival and told you practically nothing about the camera or its lenses. It was a shot in colour, but we had no means of checking how true the colour rendering was because he hadn't brought the carnival with him.

These, it seems to me, should be the basic features of a camera test:

(a) Steadiness: Camera and subject both bolted down very firmly (and the projector also very firmly supported when showing the results). A good strong tripod and a building will fill the bill. On projection, show the frame line and see whether it jumps up and down, as well as looking for any unsteadiness of picture.

Searching Out Unsteadiness

(b) Double exposing a line of titling on top of a perfectly steady background will reveal unsteadiness and also sideways weave of the film. (The latter may be due to film stock, so if you find it, repeat the test before blaming the camera.)

(c) Overall definition test, focusing on a perfectly flat sheet of type or print or one of the professional focusing charts. The edges and corners may be less sharp than the centre of picture, or vice-versa.

(d) Forward or backward focus. Set up a series of test cards, marked with their distances from the camera in echelon so that each card can be clearly seen. Illuminate them all equally. Focus on the card at middle distance and, on projection, check that this is the sharpest one of the series. If it is not, the lens mount probably needs modification. It is advisable to do this test twice if the lens is old, the first time winding the lens inward and the second winding it outward from the bottom of the camera. That will reveal any wear in the focusing device.

Best Done on Colour Stock

(e) Similarly, try stopping up and stopping down to arrive at the same apertures and check whether lag in the iris gives any difference in the same apparent aperture. This test is best done on colour stock, where variation is more easily detectable and is more important.

(f) Colour tests, if required, should preferably be carried out on a fairly large colour chart or on pieces of coloured paper or material, pasted up into a pattern and presented flat to the camera. Bunched up material will be more difficult to evaluate owing to cross reflections.

(g) If the camera is old, try running it on a test object fully wound at first; then, with the cap covered, run the motor right down, rewind only a very little and then take a second exposure without altering any other factor. A tendency for the motor to slow down unduly will readily reveal itself at the juncture of the two exposures (ignore any camera flash that may occur and, if necessary, cut it out and rejoin the two lengths of film to enable a direct comparison to be made).

(h) Photograph a clock with large second hand and later check the number of frames to check camera speed. Alternatively, load a loop of exposed film of known length in the camera and check its speed with a stop watch.

(i) Expose film correctly at 16 f.p.s., then run the camera at the other available speeds with suitable adjustments of aperture. Check that the exposure remains the same at all speeds. This is most important for colour work.

These are only a few of the tests that would be carried out professionally to check a camera, but even one or two on their own will tell you much more than any haphazard shooting of an ordinary scene.

Opening Up for Magnetic The man who owns a first class optical sound projector will be very reluctant to throw it overboard and pay several hundred pounds for a combined magnetic-optical projector. But why have to purchase the whole works? Surely it would not be beyond the bounds of ingenuity to supply a magnetic adaptor-head for existing optical sound projectors?

Mr. John Seabourne, of the European Productivity Agency, suggests that only projectors which reproduce sound and do not have any facilities for recording should be marketed. Recording devices are only a gimmick that will not be used all that much once the novelty has worn off, but it adds tremendously to the cost. And if you have no erase device on the machine . . . well, I ask you!

Telling the World I remarked recently on the importance to a club of its key men. Your Publicity Secretary should be regarded as one of them. Writing about a club, a friend says: "They seem to be very active. When we first joined them, we received a very encouraging letter of welcome—and all their subsequent circulars inspire interest". And those circulars merely told the facts about the club's activities, without a lot of silly jargon or ridiculous exaggeration. Because they had the stamp of truth, they impressed.

The Astro 8mm. projector, nicely made to a straightforward design by Microtechnica of Italy, is built of die-casting, the accent being on simplicity of operation. The sprockets have well designed film retainer cradles that hinge open or shut, and are firmly held in either position by spring pressure. The gate opens for threading by raising a small lever which moves the front gate plate forward about 3/16in. with a parallel motion.

The gate has to be cleaned *in situ* in the "open" position, since neither half is removable—a pity so far as the careful projectionist is concerned, but perhaps a welcome simplification for the beginner. It has simple fixed edge guides—not sprung—but these marshal the film quite effectively, and there was no weave in the projected picture.

Film Transport

Film transport is by the double claw intermittent movement. Framing is by the desirable method of raising or lowering the back pivot of the claw arm, the framing thus being accomplished without the danger of moving the picture off the screen. The drive of the intermittent motion and shutter is totally enclosed within the casting, so we were not able to measure the shutter blade angles, or determine the exact pull-down speed of the claw. Inspection suggests, however, that the film transport period is relatively short, giving minimum light wastage.

The whole of the mechanism is, in fact, enclosed within the castings. Nothing is visible—not even the take-up drive belt—but the designers obviously had quiet running in mind. The camshaft carries a bronze worm which drives a resin bonded fabric plastic wheel on the top sprocket shaft. The drive is then transmitted to the lower sprocket shaft by nylon gears. The relatively low speed of the sprocket shafts (1 rev. per second of the 16 frame sprockets at 16 frames per second) contributes to the quietness.

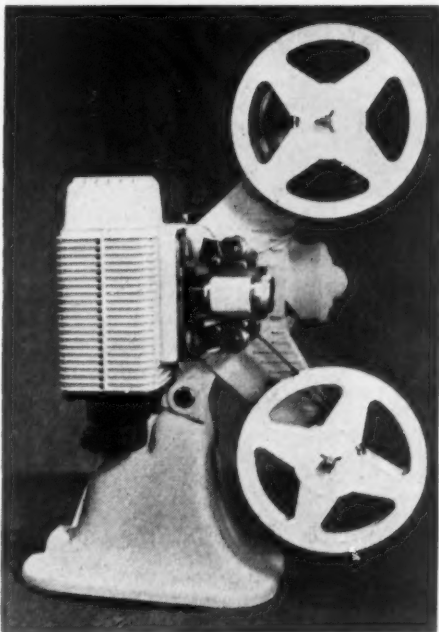
Lamp

The Astro follow the current trend in projector design by using one of the new mains voltage 500 watt biplane filament lamps, with standard pre-focus base. This lamp is efficiently cooled by the blast of air from the relatively large (3in. dia.) impeller on the rear end of the motor shaft. The air blows straight into the bottom of the lamphouse, up past the lamp, and out through the unobstructed grille in the top. No attempt has been made to provide light trapping here, other than by the provision of the fairly deep top grille. Some light is thrown upwards on to the ceiling, but black topped lamps (or the separate metal top provided for plain lamps) are, of course, used to minimise this. Access to the lamp is quickly obtained by loosening a knurled screw, and removing the top of the lamphouse.

The optics are straightforward and efficient.

Accent on Simplicity

Ease of operation is feature of Astro 8mm. projector.

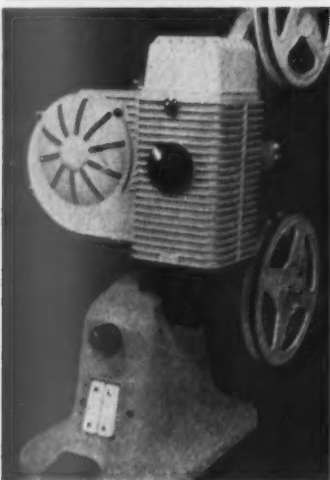
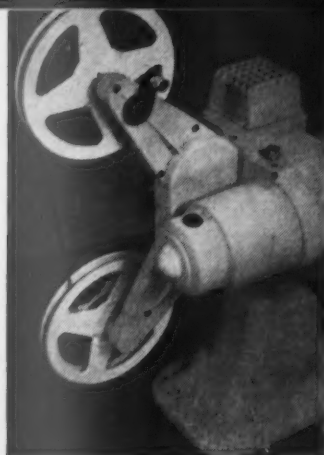


There is the usual concave reflector behind the lamp, while immediately in front of it is the condenser lens mount—very close to the glass envelope for maximum angle of collection of the light. Having been condensed through the gate, the light passes into the projection lens, a 20mm. Astro $f/1.4$, in a 22mm. diameter barrel mount with the usual helical focusing groove. No lens lock is provided. If preferred, a lens of 25mm. focus can be supplied with the machine, for a smaller picture at a given throw.

Spools up to 400ft. are held on the spindles by spring catch type retainers. The spool arms are, of course, fixed and are part of the mechanism casting. The take-up is driven through a small friction clutch on the lower sprocket shaft, and thence by a totally enclosed rubber belt to the take-up spindle. Films can be rewound on the machine by the simple hand-rewinder on the top spool arm, geared nearly 1 to 2—much more gentle on the film than the average power rewind.

Two switches—motor and lamp—of an unusual small piano-key type are fitted at the

Whichever way you look at it, the Astro appeals by its attractive styling and immaculate finish.



rear of the base casting. They are, of course, wired so that the lamp cannot be on unless the motor is also switched on, and need only a feather-light touch to operate them. The unusually light action can result in accidental switching on if care is not taken. But once we became used to them, we found them most handy in operation, and they certainly look attractive.

Motor speed is controlled by a resistance knob located immediately above the switches. A convenient range of speeds is provided. As with all projectors with a high powered lamp and no safety shutter, we found it desirable to switch the motor on, about a second before the lamp, to allow it (and, of course, the blower) to get up to speed. Similarly when switching off, the lamp should be switched off first and given a fraction of a second for the heat to die away before switching off the motor.

The Astro is suitable for A.C. mains of approximately 110 to 250 volts. As already mentioned, the lamp *must* be of the same voltage as the mains. There is voltage selector panel in the base, the markings being 125, 160, 220, and 240. The motor voltage need only

be approximately matched to the mains, since the speed control provides the fine adjustment of the motor voltage, and hence correct speed of projection.

The motor voltage selector works through a small auto-transformer. Although the motor and lamp are themselves universal, the incorporation of this auto transformer in the motor circuit makes the machine suitable for A.C. mains only.

A very nice moulded rubber 2-pin mains lead is provided, but we would prefer a 3-pin plug here, with provision for earthing the metalwork of the projector. We would also like to see an adaptor to suit a British type socket-outlet.

Tilt adjustment is arranged by having the entire mechanism of the machine pivot on the base casting, the hinge point being a single screw with very heavy friction. To alter the tilt, it is necessary to hold the base down with one hand, and move the machine by applying pressure to the top spool arm with the other hand. The unusually tight friction on the machine we tested made it a little difficult to adjust the tilt exactly, but once set it remained perfectly firm.

No attempt has been made to incorporate refinements such as reversing, and no inching knob is provided for checking the threading. The machine as it stands is, however, thoroughly efficient at the job it was designed to do: straight projection. It performed admirably—very quietly and steadily.

Light Output

Light output was determined by throwing a 3ft. wide picture and measuring the illumination on the screen. Average light intensity was just over $5\frac{1}{2}$ foot candles—good for an 8mm. projector (especially with mains voltage lamp with its correspondingly large and somewhat inefficient filament). Evenness of illumination was good.

On the basis of this light intensity, the standard screen brightness of 10 foot lamberts would be given on a 2ft. wide white matt screen, a 3ft. 2in. wide silver screen of average reflection characteristics, and a 3ft. 10in. wide glass beaded screen of average characteristics.

Workmanship is impressive and finish immaculate. The castings are finished in a fine matt wrinkle enamel of a very light grey, and the film handling parts are chrome plated and polished. The machine weighs just over 7 lbs.—really portable, and a carrying case with polythene dust-cover is provided. Price: £37 10s.

Tank Tests

How do you process cine film in temperatures below zero? Dr. Evans, of the British Antarctic Expedition, may be able to tell us. He is using a standard model of the Perspex Todd tank (50ft., 16mm.) for on-the-spot processing in Halleybay, Antarctica, and checking of test films. Checking exposure and other things in locations miles from a processing station is one of the great advantages of personal processing. You don't have to develop the whole lot. A cable from Dr. Evans states that his tank is performing excellently in producing the 'pilot' information required.

MAGNETIC PLAYBACK UNIT FOR AMPRO 16mm. PROJECTORS

In his "Odd Shots" (page 370) this month, George Sewell comments on the adaptation of optical sound projectors to magnetic stripe. Simplex-Ampro Ltd. now come up with a Magnetic Playback Unit for their 16mm. sound projectors in the Stylist and Educational range.

The unit consists of a magnetic head attachment, which can be fitted to the existing optical sound head and a small pre-amplifier unit to provide the necessary gain and frequency correction required. It can, of course, be used only for playback and not recording but this has the advantage of keeping down the cost and makes for simplicity of design.

The fitting of the magnetic head is quite a simple matter but its initial adjustment calls for a certain amount of specialised skill, and fitting by an Ampro dealer is included in the selling price. The pre-amplifier unit is connected to the projector by three leads—to mains, magnetic head and gramophone/microphone input. It can be stored in the projector spares tray when not in use.

The magnetic head scans a full-width stripe and, in its normal position, it will thus reproduce either of the two half-tracks used on single-perforated film. To play back the edge track on double-perforated film, however, its position has to be adjusted by means of a small lever.

The attachment does not in any way impair the quality of optical sound reproduction, although the latter may suffer somewhat by comparison with magnetic recordings. To change from magnetic to optical track, the jack plug connecting the pre-amplifier to the gramophone/microphone input is removed. Magnetic and optical tracks cannot be played together (the exciter lamp is extinguished as soon as the jack plug is pushed right home) but the two can be alternated quite quickly if necessary.

The pre-amplifier can be used with A.C. or D.C. supplies, 105-125 volts or 210-250 volts. Consumption is limited to a maximum of 25



To attach the magnetic head, the exciter lamp cover is removed and a bracket takes its place. This is a simple operation but the head itself needs careful adjustment when it is first fitted.

watts on a 250 volt supply. The unit—an admirable job giving first class results—is most compact and adds very little (2 lbs. 10 ozs.) to the weight of the projector. Price: £53 10s.

CINELET TITLE LETTERS

Those who do not aspire to the art of hand lettering, or cannot spare the time for it, yet appreciate the value of elegant titles, are likely to be attracted by the Cinelet Title Set. Made by the manufacturers of the Cinecraft Titler, it consists of a fount of 102 thin plastic letters ($\frac{1}{2}$ in. Roman capitals or $\frac{1}{4}$ in. Modern capitals), two cels and an alignment sheet to facilitate the symmetrical spacing of words. Although any backgrounds can be used, a set of four special background cards is also supplied with the set.

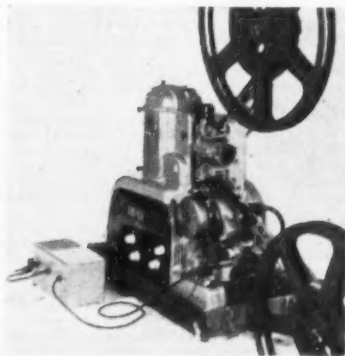
To make up a title, simply place one of the cels over an alignment sheet and position the letters; press them down firmly and they will stick without gum or other visible means of support. The cel is then ready for use in a horizontal or vertical titler and the letters may be peeled off subsequently and used again.

Additional letters and numerals, in various colours, can be purchased separately but, as yet, only capital letters are available. Price of the title set with 8 in. by 6 in. cels is £1 1s.; with 12 in. by 9 in. cels it is £1 9s. Manufacturers: Cinecraft Supplies Ltd., 1 Osborne Road, Palmers Green, London, N.13.

In the News Again

Fifty years ago the late Frank Mottershaw, of the Sheffield Photo Co. Ltd., produced a short film about the life of a notorious native of Sheffield, the murderer, Charles Peace. As a primitive work of unique interest, it has gone into the National Film Library, but surprisingly enough the firm never made another film. At least, they hadn't until this year, when their associate company, Photo Finishers (Sheffield) Ltd., started off a production schedule with a 16mm. sound colour film, *Books in Hand* (700ft.), made for the Sheffield Libraries Committee. The new venture has been most favourably received, and the recent premiere of the film afforded an interesting comparison between the crude vigour of the first film and the polished coverage of its successor.

The Stylist projector adapted for magnetic playback. A cable from the magnetic head is connected to the pre-amplifier unit on the left of the picture.



NEWSREEL

Reporting club activities. Does your club appear in this feature?
Reports and photographs are welcomed. Address on page 335.

Astral C.C. of West Norwood reports that members have been working intensively on their current 16mm. thriller in an effort to get as many scenes as possible in the can before the onset of the holiday season. Location shooting has attracted a good deal of attention to the club's activities and, with the help of good production stills, has produced useful publicity in the local press. (Publicity Officer: R. E. Martin, Flat 3, 47 Highland Road, Bromley, Kent.)

Meridian F.U. is working on a 16mm. film, the plot of which is derived from a Maupassant story. One of the main production problems is set dressing, as most of the action takes place in the study of a man who collects antiques and curios. The 9.5mm. members are experimenting meanwhile with sound dubbing, using the method designed by Stanley Miles (reported in *A.C.W.*, Dec., 1955), and are hoping that their next production will be a synchronised sound film. (Publicity Secretary: L. Knight, 2 Cliff Terrace, London, S.E.8.)

Yew Tree F.U. is planning a public presentation of 8mm. films at Kirkby-in-Ashfield during November or December. Declared object of the exercise is "to bring the general public a little nearer amateur film makers." Clubs and lone workers will be invited to submit their best films—but prize-winning pictures and films exceeding 400ft. in length will not be considered. (Secretary: R. Pickering, 3 Yew Tree Avenue, Kirkby-in-Ashfield, Notts.)

West London F.U. has at last found a meeting place and in future meetings will be held each Wednesday from 8 to 10 p.m. at Westcott Lodge near Hammersmith Town Hall. Shooting has started on the unit's 8mm. war film and Kevin Brownlow has been enlisted as assistant director under a reciprocal agreement, whereby two West London members will work on Brownlow's current 16mm. epic, *It Did Happen Here*. (Secretary: L. V. Goff, 17 Benbow Court, Sycamore Gardens, Hammersmith, London, W.6.)

North Devon C.C. mustered eleven 8mm. cameras to provide comprehensive newsreel coverage of a recent visit by the Queen and the Duke of Edinburgh to Barnstaple. Thanks to careful advanced planning and the co-operation of the Town Clerk, who issued official passes to vantage points barred to the public, members were able to produce a record which will be of permanent local value. The club's science-fiction film, tentatively entitled *Menace from Mars*, is making colourful headlines in the local press ("Work to start soon on Monster Film.") Writer-director Edwin Spiegelhalter has gathered together a production team of twenty which will be divided into three units—one for interiors, one for exteriors and one for unscripted actuality material. The story concerns the arrival in Barnstaple of a "monster menace from outer space." (Secretary: Mrs. F. Ogden, Ramblers, Higher Muddiford, Barnstaple, N. Devon.)

Seaside Location

Bristol C.S. again has three independent units at work this summer. The 8mm. group, under writer-director Brian Jones, has finished shooting a Kodachrome picture called *The Red Scarf*. The story is happily located in a local seaside resort and, possibly as a result of this, there has been no difficulty in persuading members to turn up promptly for shooting sessions. The leading lady, recruited from a drama school, quickly adapted herself to the film medium and, when she was asked to fall over the edge of a cliff, tumbled to it at once. *The Red Scarf* will be shown at the society's first meeting of the winter season on 18th September. (Programme Secretary: Philip Grosset, Avonside, Kelston, Nr. Bath, Somerset.)

Slough F.S. reports that the film competition held in conjunction with the Slough and District Arts Festival attracted seventeen entries this year, all three gauges being represented. Silver trophies were awarded to *Country Escapades*, produced by Milwain Films of Maidenhead, and the Grasshopper Group's *The Battle of Wangapore*. (Secretary: Mrs. L. J. Cooke, 27 Lascelles Road, Slough.)

Dublin A.C.S. is making plans well in advance for the first screening of the Ten Best in Southern Ireland on 17th Oct. A hall seating 600 has been booked. Star attraction in Dublin, of course, will be *Only a Mirage*,

produced by James B. Haynes who is an honorary member of the society. The *Irish Times* recently published a long report of the remarkable success achieved by another member, Christopher O'Farrell, with a film called *Glad Tidings* about the care and training of deaf girls at the Dominican Convent in Dublin. When the nuns of the convent asked Mr. O'Farrell to make the film, he was loth to do so, never having tackled such a serious subject before.

He called to offer his apologies but when he saw the children, their happiness and the kindness with which they were treated, persuaded him to make the attempt. But the film was wanted for an international conference to be held in Paris a fortnight later! With the help of a friend, Frank Davidson, he shot and edited the picture within the time limit; total cost, £27. The nuns took it to Paris with them and, although it had to compete with professional documentaries, it was warmly applauded by delegates from many different countries. A few days later a letter arrived in Dublin asking for a copy to be placed in the UNESCO film library in Geneva. (Secretary: A. Payne, 65 Harcourt Street, Dublin.)

Going to the Games?

Victorian A.C.S. wants to meet and entertain all cine workers who will be attending the XVth Olympic Games (22nd Nov.-8th Dec.). "If you are planning to be in Melbourne," writes the Secretary, "we invite you to be our guests at a special Olympic Screening Night at Nicholas Hall on 29th Nov."

The Society is planning to accommodate 500 guests at a screening of prize-winning films by members, and to give them supper afterwards. It should provide a rare opportunity to meet fellow enthusiasts from all over the world. Further particulars can be obtained on arrival in Melbourne from the Olympic Games Civic Committee.

Incidentally, the prize winning films in the Victorian A.C.S. Five Best competition will be shown in the same hall on the three previous nights. (Organiser: Graham N. Smythe, Box 1270L, G.P.O., Melbourne, C.I.)

Wimbledon C.C. celebrates its Silver Jubilee this year and there will be an anniversary dinner party in the autumn. Shooting of the club's latest film, a comedy called *Poor Mr. F. Ishensy*, is due to begin in August. The script is by Dorothy Sheppard who will also direct.

A questionnaire sent out to all members recently revealed that exactly half the club like to work with a production unit, while the other half prefer making films on their own. The poll also showed that 9mm. has replaced 16mm. as the most popular gauge.

The club is continuing its associate membership scheme, under which people who are not actively interested in production can see five programmes of amateur films a year for a nominal subscription of five shillings. (Secretary: Miss D. M. Sheppard, 35 Denmark Avenue, Wimbledon, S.W.19.)

Grasshopper Group members, working on *Bride and Groom*, saw 700ft. of edited material at the National Film Theatre recently. Although generally pleased with their handiwork, many of them feel that the tempo is much too fast.

Shooting on this pixilated comedy is now virtually completed and credit titles are being prepared. The bulk of the shooting took place in a school gymnasium (very useful for long tracking shots) during holiday time, but the unit resorted to a small professional studio (loaned to them) for the kitchen and bathroom sets. One scene in which the bride of the title is interrupted while taking a bath proved to be the most popular with the technicians, who showed no inclination to hurry it—never, in fact, did 36 single frames take so long to expose.

Some of the action and decor in *Bride and Groom* have to be seen to be believed: doors and windows hang in space, while footsteps appear on walls that are not there and props bump in and out with such startling rapidity that the film is a continuity girl's nightmare. The group have now adopted a stock phrase to cover all mistakes: "Don't worry: the film's so quick no one will ever notice".

Owing to the continued increase in membership and the financial complications ensuing, members feel that it is

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time to establish the group on a firmer basis, and draft rules for a new constitution are now being prepared. (Secretary: Mrs. J. Clark, 1 Maude Crescent, N. Watford, Herts.).

Pearce Institute A.C.C. has completed another successful season, during which membership increased to twenty-nine. Guest speakers included John Grierson, Frank Marshall (Chairman of the S.A.A.C.), D. Elliott (director of the Scottish Film Council), and W. S. Dobson (producer of *Trio in Trouble*).

One member, R. McLeish, has achieved remarkable success with his first two films, *Insane* and *Triolet*. *Insane* was awarded the Hitchcock cup in the Scottish festival and a bronze medal at Cannes; it was also one of the films to represent Britain in the U.N.I.C.A. festival. Now *Triolet* has been selected as one of this year's U.N.I.C.A. entries. (Secretary: H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.)

Potters Bar C.S. members submitted eight films for the 1955 Ten Best competition and six received awards, ranging from one to four stars. A writer in the Society's news letter comments "we have every reason to be well pleased and it is up to each of us this year to try to win an Oscar for the Society." (Secretary: J. Walker, 19 Fitzjohn Avenue, Barnet, Herts.).

Pinner C.S. at their recent A.G.M. paid tribute to Mrs. Dorothy Titkin who, after several years of hard work as secretary, did not seek re-election. The Society's annual public show will be held in November, and it is hoped to make up the entire programme from club and members' films. The lady members, incidentally, are busy on a film of their own. (Secretary: Miss M. H. Jones, 61 Southdown Crescent, Harrow, Phone BYR 1593)

Mitcham and District C.S. members, who have started shooting the club's first story film, a short comedy, recently visited the Sutton and District Society, two films from each club being shown and discussed. (Secretary: S. F. Menday, 2 Bellasis Avenue, Streatham Hill, S.W.2.)

Hereford C.S. members recently visited the Mitchell-dean factory of Rank Precision Industries Ltd. where G.B.-Bell and Howell equipment is produced. After a comprehensive tour of the various departments, they were entertained to a film show. (Secretary: G. C. Davies, 32 Broad Street, Hereford.)

Welling and District C.C. is planning a show of 16mm. sound films which will also serve as a demonstration of the Simplex-Ampro New Educational projector. The club's 9.5mm. production, *Murder Without*, has been re-named *No Return* and is complete apart from titles and a few model shots. An 8mm. production, *Channel No. 5*, is held up temporarily owing to several members being away on holiday. Meetings are held each Tuesday at 8 p.m. at the Small Hall, St. Michael's Parish Hall, Upper Wickham Lane, Welling. (Secretary: J. Hornsbury, 103 Parkview Road, New Eltham, London, S.E.9.)

High Wycombe F.S., having partially recovered from the experience of staging the Ten Best premiere, is turning to thoughts of production again. A recent meeting was

devoted to a screening of the rough-cut of *Grass Track*, a motor-cycling melodrama which has been in production for more than a year and is still incomplete. The picture showed more signs of life than when it was last seen and writer-director Robert Powton, having stood up to a barrage of comments and suggestions, was finally voted another £10 to shoot the additional material needed to bridge continuity gaps and clarify the plot. A new editor, Kenneth Eaton, was also appointed. Another unit is about to start work on a magazine film, dealing with local personalities and pastimes. (Secretary: Robert Debenham, Mullion Cottage, Peterley Lane, Great Missenden, Bucks.)

Newcastle and District A.C.A. reports that *Country Cottage* is one stage nearer completion, despite another setback caused by the belief that a red filter used on shots taken in the evening would give a night effect. It didn't, but the titles are now being drawn and there is some hope of the film being finished within three years of its inception. Members joining the society now get the benefit of summer activities and a full year's membership from October next. (Secretary: George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne, 2.)

Planet F.S. now has so many 8mm. members that a special unit devoted to this gauge has been formed. Mrs. Sylvia Howden, one of the 8mm. group, who recently entertained members with some colour films she had taken on a Mediterranean cruise, operated her own projector throughout the evening without male assistance; it is the first time, apparently, in Planet's long history, that a lady member has performed this feat, which brought a special ovation at the end. Forthcoming attractions include George Sewell's well-known talk, "From Idea to Screen", and a lecture by Eddie Deighton on "Television Film Techniques". (Secretary: H. W. Denton, 215 Chase Road, London, N.14.)

Cheltenham F.U. members discussed no fewer than eight alternative endings for their 16mm. monochrome, s.o.f. thriller, *Dead on Time*, at a recent meeting. Eventually they decided to shoot the three most popular and later select the best of them. The unit is preparing a stand for the hobbies exhibition to be held in Cheltenham Town Hall 24th-26th. Sept. (Secretary: Paul Briggs, 18 Glencairn Park Road, Cheltenham.)

Enfield C.C. reports that production of *Love's Triumph*, an old-time melodrama, is held up because one of the leading actors has a broken collar bone. The club has found new headquarters at Slades Hill, Enfield, which may well be used for interior shooting as well as meetings. (Secretary: Peter Soar, 22a Little Park Gardens, Enfield.)

NEW CLUBS

Springfield C.G. came into being a few months ago and members have now completed their first film, *The Devil Comes to Town*, a comedy-drama. It was shot on 9.5mm., but the club is switching over to 16mm. for all future productions. Secretary: Steve Knight, 4 Jackson Place, Beehive Lane, Chelmsford, Essex.)

With the Lone Workers

Z. Sojecki of Leeds, who works under the name of Plato Films, has come to the end of a two year search for a girl to play the lead in his 8mm., 400ft. social drama, *Verdict of Life*, which he hopes now to complete in time for the 1956 Ten Best competition. His discovery is a fifteen-year-old Leeds girl, Gloria Ruthford. A disciplined actress with no false modesty, she had never heard of amateur film production until Sojecki put her wise.

Jack Barton of puppet fame—he made the Ten Best winner, *Go West Young Man*—has been very much under the weather recently. Two major operations, however, have not succeeded in damping his ardour for film making. During one period of convalescence, he re-built the attic studio at his home in Edmonton where all his animation work is done, laying a complete new floor and putting in fibre board walls and ceiling. He has also constructed a new animation table and installed brackets for lights. Although still not completely to his liking, the studio is now quite comfortable and—a big advantage—there is no longer any danger of putting a foot through the bedroom ceiling.

Barton's latest film is a sponsored production for his own printing and bookbinding firm. He thinks it would not be eligible for amateur competitions and that, in any case, it is too full of specialised trade gags to be appreciated by general audiences. A pity this, for his particular brand of humour, allied to technical skill, is inimitable. How-

ever, he has several new scripts up his sleeve, and there is a rumour floating around that several vintage Barton movies, including *Go West* and those delightful shorts, in which cigarette, playing cards and confectionery take on a life and character of their own, are soon to be marketed by Adventure Films.

Alison MacGibbon of the Christchurch Movie Club in New Zealand has been most unfortunately embarrassed by Newsreel's report of her visit to Britain a few months ago. Misquoting her, we said that her husband would not stop the car long enough for her to take the shots she wanted of the English countryside. The truth of the matter—and what she really intended to convey—was that her husband frequently could not stop the car because of the dense traffic on the roads at holiday time. Under normal circumstances, we understand, Mr. MacGibbon is the most patient of men with a rare understanding for the problems involved in cine work—he once waited 45 minutes for a cloud to move away from the sun, and during all that time did not so much as finger the self-starter. Clearly, we must have given a very false impression of an estimable character and, to make matters worse, our report was picked up and re-printed in a Christchurch newspaper. Needless to say, we feel pretty shamefaced about the whole affair and duly offer humble apologies to Mr. and Mrs. MacG. New Zealand papers please copy.



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From *Only a Mirage*.

"The Beauty that Shimmers"

(Continued from page 356)

Although *Only a Mirage* is very much a lone effort, all the planning and the work being carried out without assistance, I must acknowledge the great encouragement I received from a small group of members of the Cork Camera Club, and particularly one excellent friend, Arthur Ward, who gave me some invaluable advice during the editing stage as well as moral support on one or two occasions when I was shooting under specially difficult conditions. I would also like to pay tribute to A.C.W., of which I have been a keen reader for several years, not only for the incentive and encouragement to progress which its Ten Best contest offers, but more particularly for the consistent excellence of its journalism and its sanity and integrity of policy.

Only a Mirage was entered in the 1955 contest with very little thought of its winning, but rather for the purpose of obtaining experienced judgment on it—a thing difficult to get in Ireland, where the amateur film movement is in the embryonic stage. Its success has been a great personal encouragement to me, and I hope it may in some small way also help to encourage others in this country.

I am working with redoubled energy on another film which I started last year, and which I hope to finish in time for the 1957 Ten Best contest. The great thing I have to guard against now, however, is the danger, when putting my eye to the viewfinder, of seeing instead of the subject on which I should be concentrating, a second "Oscar" to pair with the other!

We Film Our Town

(Continued from page 339)

punch which would catch the audience by surprise, and at the same time carry the relationship clearly and swiftly across to them.

As often with such problems, time and patience produced their own answer. For had we but had eyes to see, the answer to the problem was staring us in the face from the walls of the city-streets. Names such as Wine Street, Corn Street, Broad Quay, Ship Lane

and Merchant Street, all of them down in the old part of the city, told their story far more effectively than a host of animated maps.

There was no need for the commentator even to explain them. A sentence of introduction "... and if the visitor asks what it was that first gave this little town its prosperity, then let him look around. The very walls and streets speak their own history"; and there it was on the screen for all to see.

The illustration is a simple one. But it is moments like this that make scriptwriting worth tackling, and documentaries worth making. For we are convinced that if in a documentary-type film we have no underlying theme of significance, or if we lose sight of it because we cannot resist fascinating but quite irrelevant detail—if in other words, our treatment is superficial, then we cannot expect an audience to get much from it.

Somehow our audience have to be swept into our film, and carried along with it; and in a following article, I hope to outline how we tried to achieve this.

Keeping Out of the Red

(Continued from page 369)

The Committee had observed a notable decrease in the number of tickets sold at public film shows and many theories were put forward to account for this. From the discussions one idea emerged, which was that we should embark on a series of shows to outlying villages where few people had seen any of our films. A programme on two 1,600ft. reels of society films was prepared and in 1954 eight of these shows were given. We hoped that the result might be twofold: that we should find it prove a modest source of income and that we would introduce our films to a wider potential audience. These village shows turned out to be a moderate success, but required a great amount of hard work.

Our membership had now risen to twenty-one and many of the newcomers were soon absorbed in a new film. The fresh blood also brought with it new ideas, the most unusual being that the society should hold a film ball in an effort to break out of its financial doldrums. This idea was received with mixed feelings; was our object to make films or to become dance promoters? Was a film ball not a legitimate means to an end? Was this not too risky a venture?

It is true that, had the ball not been a success, our funds would have been reduced to bedrock. But with a great amount of organisation and industry the ball committee provided a memorable evening. The Town Hall was decorated with flowers, a first class orchestra was engaged and the ball was well publicised beforehand. All tickets were sold—possibly due to the fact that our presidents, the Boulting Brothers, came and brought Richard Widmark, Richard Attenborough and Sheila Sim with them! A profit of £110 16s. 10d. was made, the main items of




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expense having been the hire of the Town Hall, £22 3s.; engagement of orchestra, £21 10s.; floral decorations, bouquets, etc., £15, and Press advertisements, £10 8s.

To sum up, it has been our experience during the last few years that it is not possible with a small membership to raise sufficient funds for making films from our three main sources, namely, subscriptions, film show and film hire, without having recourse to extra-mural activities, such as those mentioned above. Our film show receipts indicate that however carefully a programme is selected, nothing attracts the audience quite as much as films with a local background. Our audiences, which include a small number of ciné enthusiasts, are not intellectuals and they come to be entertained, so that *avant-garde* films are best left for the society's private shows. As we try to broaden our field of film making, which is the society's main function, the need for funds is an ever present consideration.

No reasonable means of raising funds should be rejected so long as it is a club activity and has some connection with films and film making.

From January to December the treasurer quietly carries out his various tasks in the interests of the club. His office is both an important and interesting one never far from the pulse of all club events. And after December—well, there's his report to prepare for the next A.G.M.

Holiday Film in the Making

(Continued from page 344)

19th May

The cassettes arrived from Agfa yesterday, and I check the list of shots I'm anxious to try out: plenty of close-ups to make quite sure of that unexpected focus range, a series of shots with different predominating colours, close-ups against different backgrounds, one or two back-lit long shots and several really testing long shots with as mixed a colour selection as possible.

Jennifer Phipps, an intelligent young actress who I recently interviewed, agrees to be my principal subject, and we wander leisurely round Kensington Gardens taking a series of widely differing shots under disconcertingly erratic conditions. In fact, we wander a little too leisurely and are eventually forced on to the roof of Jennifer's flat in search of sufficient light. Up here, the Weston assures me, I can close down to f/14 for some shots.

What a difference there is in working with a professional actress—or at least this professional actress. Not a glance at the lens, no awkward fumbling in expressions or gestures, and a real appreciation of close-up technique. Apart from a momentary misunderstanding of what I mean by profile—understandable in a girl whose photo captions invariably comment on her half-inch lead over Sabrina—Jennifer makes any attempt at direction in these tests quite unnecessary.

(More next month)

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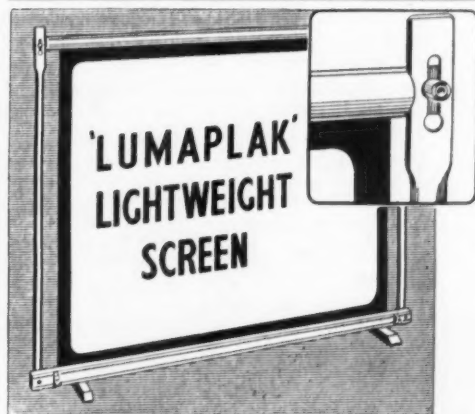
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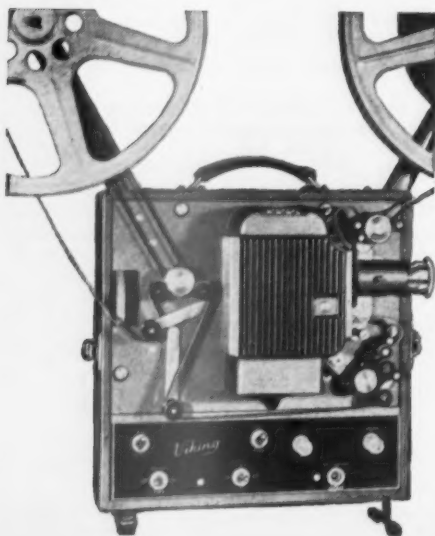
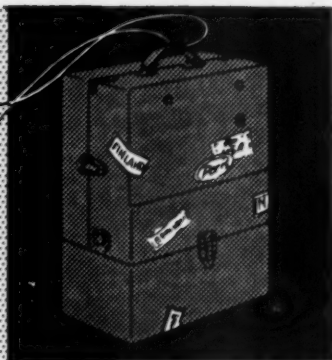
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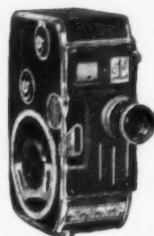
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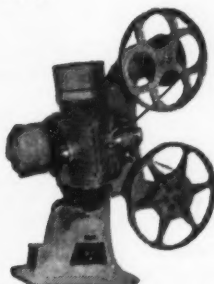
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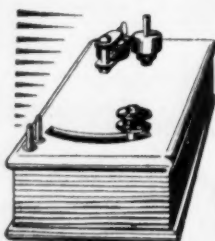
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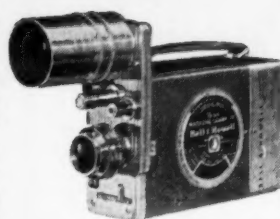
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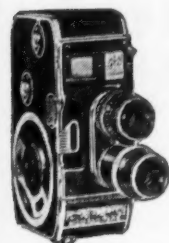
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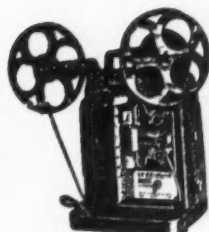
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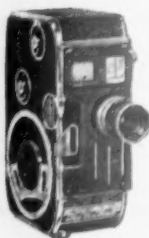
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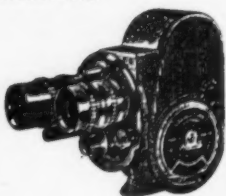


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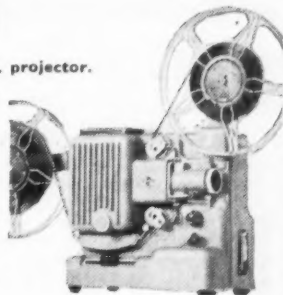


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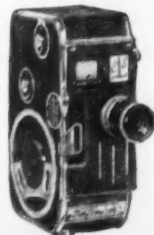
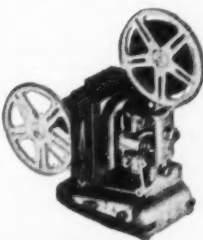
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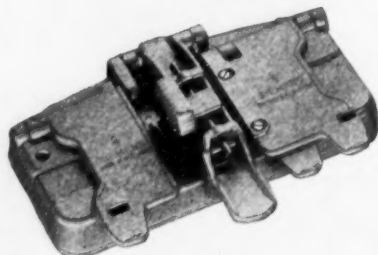
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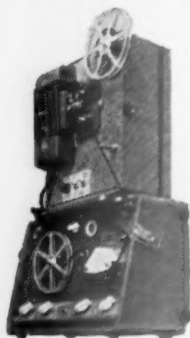
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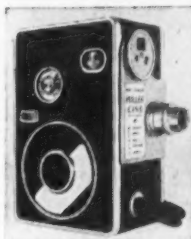
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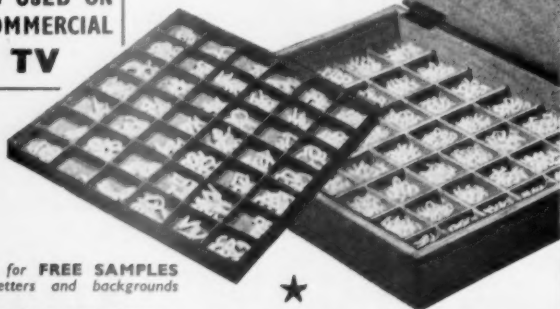
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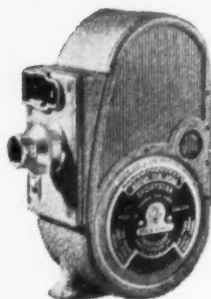
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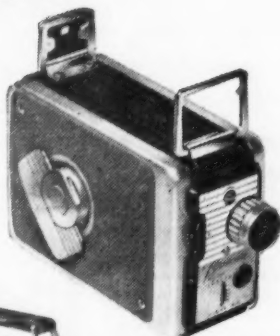
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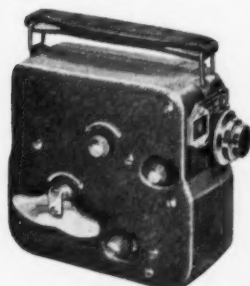
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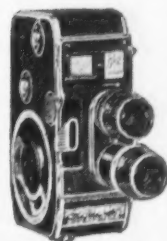
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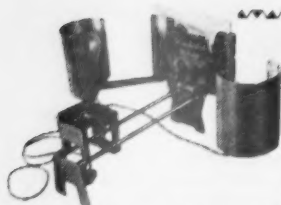
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**Ampro Stylst Major** 16mm. sound projector with 2in. and 3in. lens. Spare lamp and valves. First class condition. A good machine. Little used—only reason for selling. £145. **Box 33. (Aug.).**

**Bell Howell** magnetic optical recording projector, new, cost £338, sell £275. 16mm. Kodascope model D projector. Cine Kodak BB camera, £25. Webb, 111 Kenpas Highway, Coventry.

**Bell Howell** 16mm. Filmosound 156H in excellent condition with speaker, lightweight transformer, spares, £75. Ring Sevenoakes 4143.

#### Complete Outfit

**Bauer 8mm. 88B** with built-in exposure meter, four speeds, f/1.9, with case, £55. Telephoto attachment, £16. Bauer Pantalex 8 projector, with case, £40. Zeiss Moviscop Editor, £30. Cost £200. Would accept £135 the lot or separately. Mint condition. **Box 59.**

#### Accessories

**Cinecraft De-luxe Titler**, used once, set of cinelets £5/10/0. Evans, The Croft, Clayhidon, Cullompton, Devon.

**Scanrite** Soundhead, Amplifier, Speaker. Dalziel, 106 Merton Drive, Glasgow, S.W.2. £22.

**16mm.** unexposed film for sale, outdated Kodachrome and Black/white, some in date. S.A.E. Stretton-Ward, 11 Radford Road, Leamington Spa.

**Screen Material**, White, Silver-beaded, 3 x 3ft., 4 x 3ft., 6 x 6ft., 8 x 6ft., 12 x 6ft. Very keen prices for best

fabric. Also complete roller screens from 25/- C. W. Sparkes, 69 Fortis Green, N.2.

#### Recording and Recorders.

**For Sale** 8mm. Paterson Magnetic Recorder, complete with microphones and earphones, very little used, £57 o.n.o. Apply Mr. P. C. Moyes, 4 Cotswold Avenue, Ipswich. Telephone 2898.

**Elizabethan Recorder**, new December last. Microphone, tape, spare spool. £40. Reigate 2890.

**Truvox Mark III Tape Recorder**, 5w. output crystal microphone, Radio Jack, two 1,200ft. tapes, £30 o.n.o. Phone Stepney 2557.

**Grundig**, Playtime, Editor, etc. Professional and Trade terms write: Thwaite Industries, 29 Thwaite Street, Cottingham, Yorks. (July).

**All Makes**, 15% deposit, 8 months repayments. England's leading main agents—Elizabethan, Wyndors Grundig, Simon, etc. 2 years H.P. Delivery anywhere. Free demonstrations. Free insurance policy. Machines hired. Spectacular free offers. Guaranteed best terms, lowest charges, available anywhere. Save £££s buying from us. Brochures: Howard Photographic (Dept. O), 525 Croydon Road, Beckenham. BEC. 8508. (Oct.).

**Tannoy Disc Recording machine**. Studio model. Perfect condition. Excellent opportunity for person starting own recording studio. Complete with microphone, £150. H.P. terms arranged. Diamond Films, 151a High Street, Slough. (Aug.).

**You Can Only** make good recordings with reliable tape and a quality recorder. We offer 1,200ft. professional plastic tape at 21/- each, 1/6 p. and p. (20/- each 6 and above), list price 35/- each. (Also 300, 600, 1,800 and 2,400ft.) Tested, guaranteed all brand new, as used in our musical work. Tape recorders, M.S.S. PDE ready now £75. Ferrograph 2A/N 76 gns. Microphones, splitters, disc recorders, blank discs, tape to disc transcription, L.P. and 78 (music specialists). Ercia Recording Services, Recorder House, Peel Street, Eccles, Manchester. Eccles 1624. Director Thurlow Smith, A.R.M.C.M. (T.C.).

#### WANTED

##### Films and Film Libraries.

**To all 9.5 sound/silent Film Libraries.** Please send details, terms, etc. **Box 57.**

**Exchange** 5,000 ft. 9.5mm. silent and sound for 9.5mm. or 16mm. silent. Farmer, 18 Warner Road, Worthing, Sussex.

**16mm.** sound, silent films in perfect condition, privately. Ramsbottom, Westfield, Steeton, Keighley.

**Religious** films required, details to Hoskin, 18 Duchess Road, Birmingham 16.

**8mm. Documentaries** of World War II in good condition. **Box 52.**

**Top Prices Paid** for Cine and Photographic Equipment 16mm., 9.5mm. and 8mm. sound and silent films, etc. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, near Birmingham. BROADwell 1214.

**8mm. Kodachrome** shots of Spanish trains. Gilbert, 46 Douglas Road, Tonbridge, Kent.

#### Cameras and Lenses

Private buyer wants telephoto Lenses for Dittmar 9.5mm. camera. 1 Herbert Street, Hemel Hempstead, Herts.

**Latest Bolex H16**, preferably without lenses; part exchange, new, unused C8, f/1.9 Yvar; or sell £58. **Box 45.**

**Wanted.** Type 'A' Hand Cranked Kodak 16mm. Cine Camera in working order. Reply M. L. Wells, Esq., 4 Connaught Place, London, W.2.

**Telephoto Lens** for Bolex C8 wanted. Full details please. **Box 49.**

#### Projectors

**Wanted.** 8/16mm. Projector, preferably one owner. Crockett, Glendale, Shenfield Road, Shenfield, Essex.

**16mm. Specto** analysing projector wanted. Particulars to Brown, 88 Hull Road, Hessle, E. Yorks.

#### Accessories

**Lamp for Pathe 200B**, 230 volts, 200/250 watts. **Wanted.** Good quality tripod and Pan and Tilt head for Bolex H16. Also Tiding complete outfit complete with Titler. Reasonable price for perfect goods. S. Beaver, 83 Victoria Street, Crewe, Cheshire.

#### CLASSIFIED ADVERTISEMENT CHARGES

Will advertisers please note that commencing with the August issue (published 20th July) the charges for classified advertisements will be: 9d. per word plus 1/6 extra for Box Number Service. (Minimum Charge 9/-)

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